

LEOPOLD AUER

GRADED COURSE OF VIOLIN PLAYING

BOOK I PREPARATORY GRADE

Prefatory and incidental text, additional exercises, duets,
and systematic grading of all material by
GUSTAV SAENGER

CARL FISCHER®
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VIOLIN PLAYING

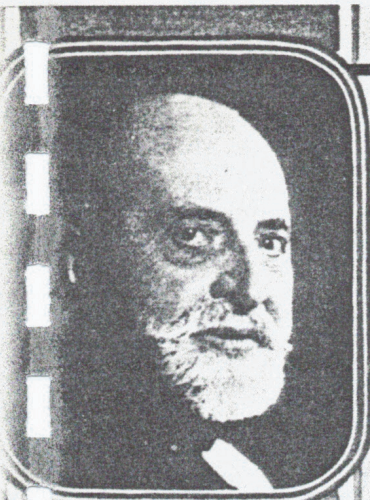
BOOK I
PREPARATORY GRADE

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GUSTAV SAENGER

CARL FISCHER
NEW YORK



LEOPOLD AUER

LEOPOLD AUER

AND SOME OF HIS PUPILS



ELMAN



HEIFETZ



ZIMBALIST



SEIDEL



BROWN



ROSEN



THELMA GIVEN



BORISSOFF



PIASTRO



MACMILLEN

RUTH BRETON



CECILIA HANSEN



SYLVIA LENT



BURGIN



DUSHKIN



POLIAKIN



ACHRON



ILSE NIEMACK



SEDANO



WHITE



FARBMAN



COLEMAN



POLLIKOFF



ROSS



BERNARD



MARGARET SITTIG



RUTH RAY

Talent
High ideals,
pedagogic super-
vision and intensive
application must
go hand in hand
to reach the
summit of Art
~~~~~

ontispiece Leopold Auer Graded Course of Violin Playing

CARL FISCHER INC. NEW YORK



My sympathies and beliefs are  
always with youth, and it is to  
the youth of America that I dedicate  
this work. —

Leopold Auer

New York, May 6<sup>th</sup> 1925



# Preface



In the writing of this "Graded Course of Violin Playing," the underlying thought has been to provide an outline of violin study which would differ in many respects from the instructive plan of existing *methods* of the old stereotyped pattern.

Starting with the very first steps of elementary instruction the system as laid down provides study material, by the aid of which a gradual and eventually a thorough understanding of all those essentials of violin playing which lead to ultimate mastery may be gained. These essentials, in the main, call for a clear and comprehensive understanding of: 1, the general principles of violin playing, pure and simple; 2, left and right hand technical control; 3, the natural and fundamentally correct methods of artistic tone production; 4, intonation; 5, rhythmic precision, and 6, musicianly understanding for, and well-devised appropriate application of all the foregoing factors.

In consideration of an adequate presentation of the above-mentioned instructive essentials this Course has been carried out in Eight Books. Book One (*Preparatory Grade*), offers a complete survey of *preliminary instructions* and exercising material on open strings only, intended as thorough and complete training material for the fundamental bowings as well as for developing the player's rhythmic sense. Duets in which the beginner may participate as soon as he is able to produce an open string tone constitute a special feature.

Book Two (*Pre-Elementary Grade*), introduces a new and original system for learning to set the fingers, based on the idea of using all the first position intervals which the four fingers are called upon to produce on each of the strings. This second book has been supplemented by a book of 96 Original Duets for two violins, carefully graded and designed for simultaneous use with Book Two, offering opportunities for more expressive development through a direct and more musical application of the exercising material involved. Books Three and Four (*Elementary Grade*), complete the study of the first position, by means of an original system of scale and chord study in all keys, with bowing and intonation studies as well as folk-songs and classic works specially arranged for two violins to fit the general instructive plan. Books Five and Six cover the higher positions with study material of the medium advanced and advanced grades; Book Seven, the advanced varieties of bowing, Difficult Grade; and Book Eight, the final Virtuoso Grade.

In view of present-day instructive needs, this entire material is also intended for class instruction and the work as a whole has been supplemented by a *Graded Course of Ensemble Playing*, containing Duets for two violins (already mentioned in connection with Book Two) and special arrangements of selected compositions for four violins with (or without) piano accompaniment. All the material contained in these books has been prepared and graded in accordance with the instructive plan of the "Graded Course of Violin Playing" proper, and provides a collection of ensemble arrangements which can be used to utmost advantage with "The Graded Course of Violin Playing" or independent thereof.

Before concluding these brief introductory remarks reference is made once more to the plan of this "Graded Course of Violin Playing," that it is not intended as a *Method* in the usual sense of that term but as a complete, practical and reliable *outline* of violin study, which may be pursued with beneficial results by the student and applied by the teacher in such measure and for such particular purpose as the needs of students (either individually or collectively) may demand.

The work as a whole is the consummation of a carefully developed system for measuring up to the needs and requirements of modern violin teaching. It contains a very large amount of unconventional study material for gaining a sound fundamental basis and for leading the seriously inclined student towards ultimate artistic perfection.

In addition to this, every effort has been made to provide an instructive guide which will hold the attention of the student with ever-increasing interest and give him utmost practical service for solving and mastering the problems which sooner or later every one is sure to encounter in that most difficult, yet most fascinating of all musical pursuits—artistic violin playing.

THE AUTHORS.



# A Word to Teachers

as to the Open String Material Contained  
in this Book

The underlying idea of providing a *whole book* of open string exercises is based upon the principle of separating and firmly establishing in the beginner's mind the radical difference in the functions of the left hand and those of the right hand, wrist and arm. . . . It is all-important that the correct position of the body, and holding of the violin and bow be first established, after which the pupil must become impressed with the importance of *tone-production from the very start*. Even on the open strings alone he must learn to produce a clear, round tone, capable of dynamic shading. . . . *Until this has been accomplished, the student's attention should not be diverted through the additional difficulties of learning how to set the fingers.*

It should be understood, however, that it is not obligatory to practise the entire contents in strict succession, and if, in the teacher's opinion, the pupil has progressed satisfactorily as far as the eighth notes (page 28), has a fair command of String Transfers and Varied Bowings (pages 32-35), and obtained a good understanding of the Beginner's Daily Dozen (page 48), he may be started with the System of Fingering as laid down and developed in Book Two. . . .

Leopold Auer  
Gustav Sauer

## Read what Carl Flesch says:

The Leopold Auer Graded Course of Violin Playing proceeds in conformity with what, in my own opinion, constitutes an entirely correct basic principle, to the effect that, at the start, bowing and finger technic are *entirely* separated from each other; that the pupil continue with bowing exercises upon the open strings until he has gained a certain amount of bowing ability and until his tonal sense and feeling have been awakened and development of same becomes noticeable. . . . I consider this plan of systematizing the work as a most excellent one and do not doubt that *pupils taught with this method* will, after expiration of the first year, possess infinitely better tone qualities than those who have been or are taught according to existing methods. . . .

(Signed) CARL FLESCH.



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# The Leopold Auer Graded Course of Violin Playing

## Book One — Preparatory Grade

### Preliminary Instructions

#### I. A BRIEF DESCRIPTION OF THE VIOLIN

Before taking up the Violin for actual playing, the beginner should obtain an all-round practical knowledge of the construction of the instrument, as well as the proper names of its various component parts. To this end let him take up the Violin with his left hand, compare it with the illustrations on page 2, and learn the proper name of each part as marked thereon.

##### A. OUTSIDE PARTS OF THE INSTRUMENT

The most important parts of the Violin, as shown in the illustration on page 2, consist of:

###### *The Top.*

Made of narrow or wide-grained pinewood and raised or flattened according to the form and design of the individual maker.

Important details of *The Top* include:

- The f* or *Sound Holes* and
- The Purfling*, delicate ornamental strips of wood near the edges of the top and back.

###### *The Back.*

Is made of maple wood.

###### *The Bouts or Sides.*

Six pieces of maple wood about one and a quarter inches wide, shaped to form the outline of the violin, and fitted in between the *Top* and *Back*. They are

known as upper, middle and lower *Bouts*. The term is most used in reference to the middle *Bouts* (inward curves) which allow the bow greater access to the outer strings.

###### *The Neck.*

Made of maple wood, connects the *Scroll* and *Peg Box* with the body of the instrument.

The so-called trimmings necessary for the outside of the instrument include:

###### *The Pegs.*

To which the strings are fastened at the upper end and through the turning of which the strings are tuned to their appropriate

higher or lower pitch.

###### *The Nut (or Saddle).*

A narrow piece of ebony wood, with four little grooves placed just where the *Peg Box* ends and the *Finger-Board* begins.

###### *The Finger-Board.*

A long narrow strip of ebony wood glued to the *Neck* and over which the strings are stretched.

###### *The Bridge.*

Made of maple wood, set between the *f* or *Sound Holes*, and providing a substantial rest for the strings and incidentally con-

veying the vibrations of the strings to the body of the instrument.

###### *The Tail-Piece.*

A piece of ebony wood the broad end of which is provided with four holes, through which the lower ends of the strings are

securely fastened.

###### *The End-Pin.*

A short, thick, button-like piece of ebony set exactly between the left and right lower *Sides* of the instrument and to which the tail-piece is fastened by means of a stout piece of gut.

##### B. INSIDE PARTS OF THE INSTRUMENT

When opened the Violin in appearance resembles a shallow, empty box (see illustrations on page 3), containing nothing but:

###### *The Blocks.*

Blocks of wood to which the ends of the *Bouts* are glued; they constitute corner supports.

###### *The Bass-Bar.*

Glued against the inner left-hand side of the *Top*, beneath the G string.

###### *The Sound-Post.*

A short, round piece of pine wood standing upright between the *Top* and *Back* of the violin, generally in the vicinity of the bridge. It lends support against

string pressure and also serves to convey and distribute the sound waves. It must be inserted through the "*f*" holes and adjusted by a special tool or setter. Finally there is:

###### *The Lining.*

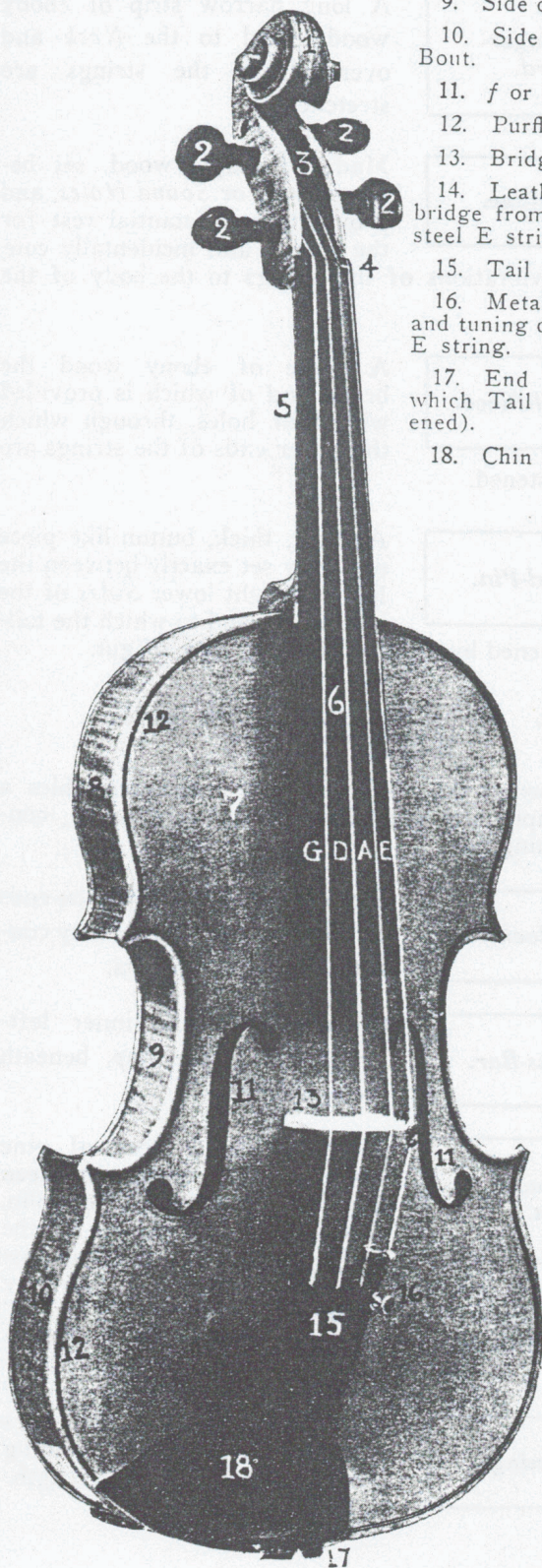
Consisting of twelve small narrow strips of pine wood, running along the inner edges to strengthen the *Sides*.



# THE VIOLIN AND NAMES OF ITS PARTS

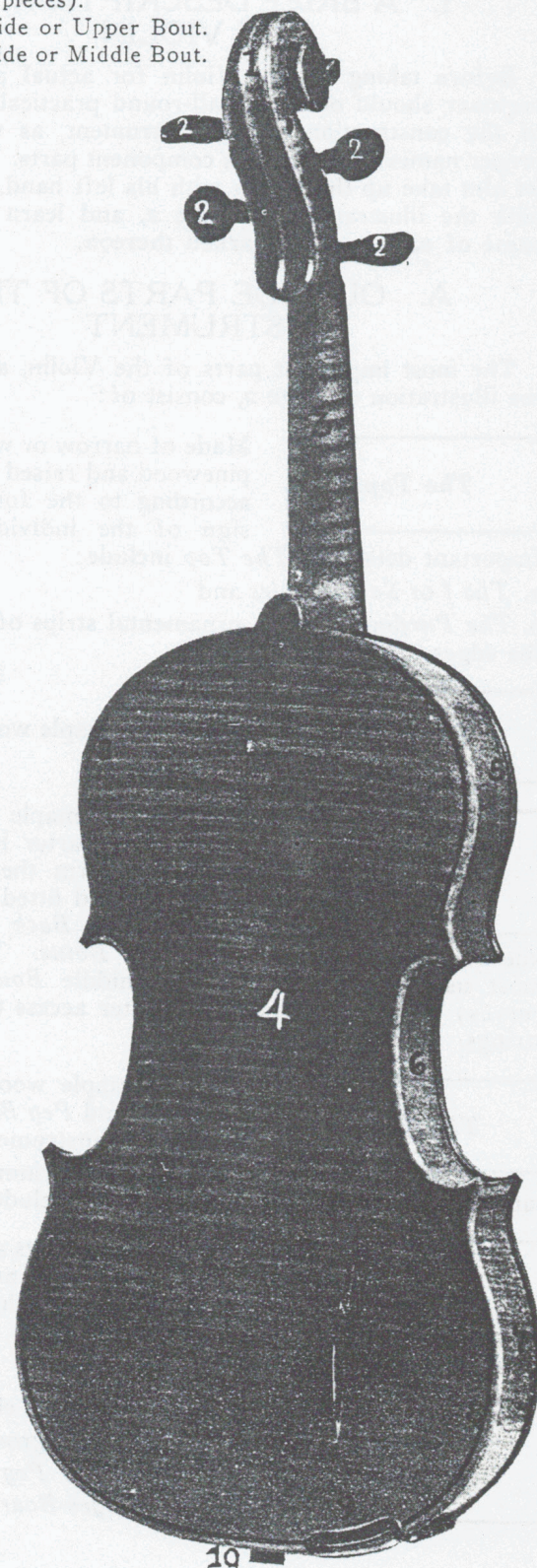
## FRONT AND SIDE VIEW

- |                          |                                                                   |
|--------------------------|-------------------------------------------------------------------|
| 1. Front View of Scroll. | 5. Neck.                                                          |
| 2. Pegs.                 | 6. Fingerboard.                                                   |
| 3. Peg-Box.              | 7. Top (Upper-Table).                                             |
| 4. Nut.                  | 8. Side or Upper Bout.                                            |
|                          | 9. Side or Middle Bout.                                           |
|                          | 10. Side or Lower Bout.                                           |
|                          | 11. <i>f</i> or Sound Holes.                                      |
|                          | 12. Purfling.                                                     |
|                          | 13. Bridge.                                                       |
|                          | 14. Leather (to protect bridge from being cut by steel E string). |
|                          | 15. Tail Piece.                                                   |
|                          | 16. Metal Attachment and tuning device for steel E string.        |
|                          | 17. End Button (to which Tail Piece is fastened).                 |
|                          | 18. Chin Rest.                                                    |



## BACK AND SIDE VIEW

- |                                                              |                              |
|--------------------------------------------------------------|------------------------------|
| 1. Rear View of Scroll.                                      | 7. Side or Lower Bout.       |
| 2. Pegs.                                                     | 8. Purfling.                 |
| 3. Neck.                                                     | 9. Lower Clamp of Chin Rest. |
| 4. The Back (in one piece of wood; also made in two pieces). | 10. End Button.              |
| 5. Side or Upper Bout.                                       |                              |
| 6. Side or Middle Bout.                                      |                              |



## THE STRINGS

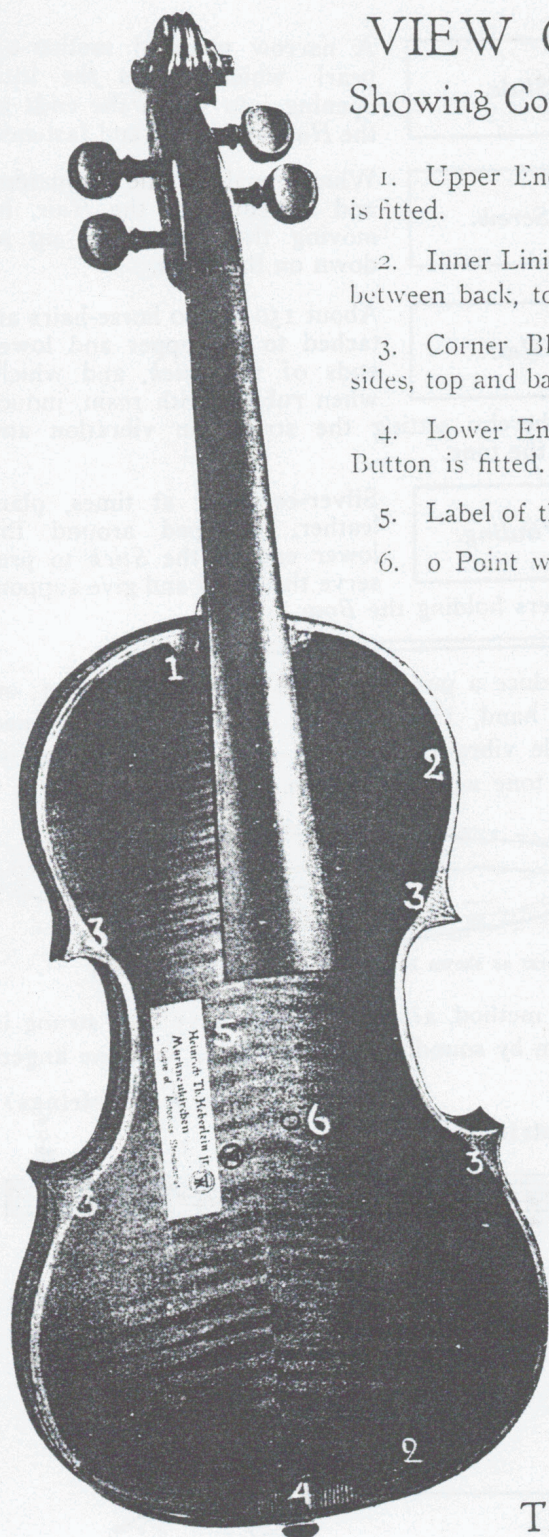
- E String (known as the first).  
 A String (known as the second).  
 D String (known as the third).  
 G String (known as the fourth).

The above Violin is an exact copy of Antonius Stradivarius of the best period, made by Mathias Heinicke, Wildstein, Bohemia.



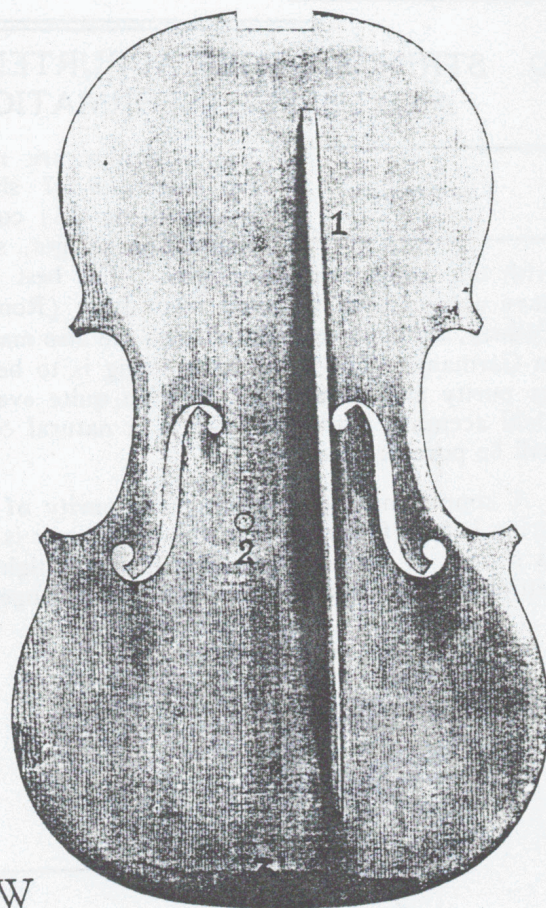
## VIEW OF AN OPENED VIOLIN

### Showing Complete Body and Inner Side of the Top



1. Upper End Block, into which the neck is fitted.
2. Inner Lining, for strengthening the hold between back, top and sides.
3. Corner Blocks (4) against which the sides, top and back are glued.
4. Lower End Block, into which the End Button is fitted.
5. Label of the maker.
6. o Point where Sound-Post is set.

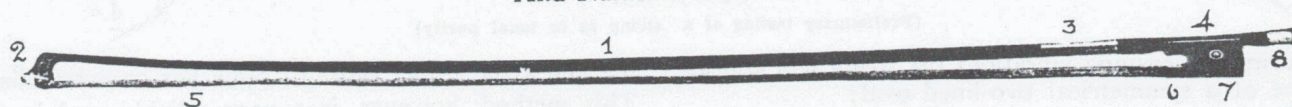
1. The Bass-Bar.
2. o Point where Sound Post is set against inner side of Top.
3. Small piece of Ebony wood which supports the Tail-Piece gut.



The above Violin is an exact copy of Antonius Stradivarius of the best period, made by Heinrich Th. Heberlein, Jr., Markneukirchen, Saxony.

## THE VIOLIN BOW

### And Names of Its Parts



1. The Stick.
2. The Tip (Head or Point).
3. The Winding (silver wire and leather for protecting the stick and preventing unwinding of wire).
4. The Nut (Frog).

5. The Hair.
6. The Ring (which flattens the hair and keeps it in place).
7. The Slide (which can be removed and which covers the opening into which the ends of the hair are fastened).
8. The Screw and End Button (which tighten and release the hair).



## C. THE BOW AND ITS VARIOUS PARTS

The most important parts of the *Bow*, as shown with the illustration on page 3, consist of:

### *The Stick.*

Generally made of Brazil or Pernambuco wood.

### *The Point or Tip.*

The upper end of the *Stick*.

### *The Nut (sometimes called the Frog)*

An adjustable block at the lower end of the *Bow*, into which the hair is fastened.

### *The Slide.*

A narrow piece of mother-of-pearl which covers the little opening into which the ends of the *Hair* are placed and fastened.

### *The Screw.*

Which enables the tightening and loosening of the *Hair*, by moving the *Nut* either up or down on the *Stick*.

### *The Hair.*

About 150 to 200 horse-hairs attached to the upper and lower ends of the *Stick*, and which, when rubbed with rosin, induce friction, thereby setting the strings in vibration and producing the tone.

### *The Winding.*

Silver-cord, or at times, plain leather, wrapped around the lower end of the *Stick* to preserve the wood and give support to the fingers holding the *Bow*.

## D. STRINGS, OTHER APPURTENANCES AND USEFUL INFORMATION

### *The Strings.*

Violin strings are made from the intestines of sheep. The lowest string (G) consists of a foundation of gut, spun round with fine copper or silver wire. The best gut strings have always been obtained from Italy (Rome, Naples, Padua), although excellent strings are also manufactured in Germany. The value of a string is to be sought in its purity and durability. If spun quite evenly it will yield accurate vibrations, and as a natural consequence will be pure in tone.

A simple method of testing the purity of tone of a string before fastening it to the instrument is to hold it, as shown, at both ends, pulling it rather tight and then setting it into vibration with one of the fingers.



(Preliminary testing of a string as to tonal purity)

If during the ensuing vibrations the string will appear in shape of a symmetrical two-lined oval;



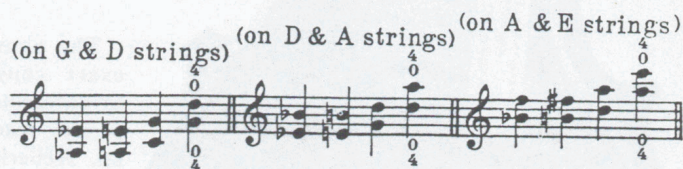
(Form as shown by a vibrating pure toned string)

it will produce a pure true tone when played upon; on the other hand, if the string discloses a three-lined shape while vibrating; even if only at one part of its length, its tone will not be true.

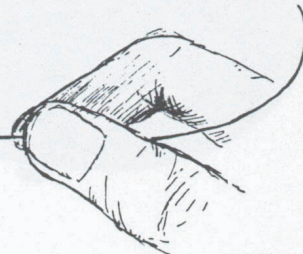


(Form as shown by a vibrating false toned string)

Another method, after the strings have been strung is to test them by sounding adjacent *fifths* with one finger.



This procedure, of course, can only be applied with success after a player has gained a fair command of finger-



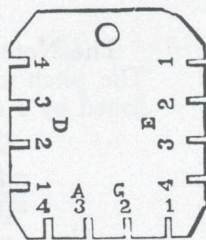
ing and after a finer sense of pitch has been established. This method, however, is a very reliable, and in most cases an infallible one for testing the purity of a string.

Of late years steel and aluminum strings have become very popular both with solo and orchestra players owing to their excellent tone, remarkable lasting qualities, and above all to the fact that they are invariably true.



### The String Gauge.

In order to have strings of the same thickness, as best suited to an instrument at all times, a so-called String Gauge, a little article for measuring the thickness of strings should always be used. It may be procured from any instrument dealer.



### Violin Rosin.

To set the strings in vibration, the hair of the bow is rubbed with rosin. Unprepared hair of a new bow must always be rubbed with a small quantity of powdered rosin at first and then before using the bow, the hair should be tried upon some instrument not in use, or upon some single stretched string. After this when rubbing the rosin upon the hair for general use, care must be taken that the rosin is not rubbed hard, but allowed to glide lightly over the hair, from one end of the bow to the other.

### Size of the Violin and Bow.

The particular size of the instrument upon which a beginner should start, is of considerable importance, depending in the main upon the size of hands and length of arms of the prospective player. The measurements of a so-called full-sized violin are as follows: length of body 14 inches; upper part across 6 9/10 inches; lower part across 8 3/16 inches. Height of the upper sides (bouts) 13/16 inches and that of the lower sides (bouts) 1 1/4 inches.

As in the case of a child, the size of the instrument should always be in due proportion to the development of its hands and arms, smaller sized instruments such as three-quarter, half and even one-eighth size violins are made particularly for this purpose.

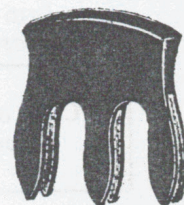
For young children with short arms the same considerations will apply as to size of the bow. To serve individual needs of this kind smaller bows, made especially to conform to the various sizes of the above-mentioned smaller instruments, are obtainable.

### The Bridge.

The Bridge, one of the most delicate and important parts of the violin, demands exceptional care. It should always be kept clean and in a *straight position*. Through constant tuning the strings are apt to pull the bridge (particularly the upper corners, E and G strings), towards the finger-board. Whenever this becomes apparent, the bridge should be pushed back carefully and gently by the thumb and first finger of the right hand, taking hold of each string and pressing against the bridge until the necessary up-right position of the latter has been regained. If the bridge is allowed to lean forward too much, it may collapse and cause no end of damage. The tension of the released strings is liable to break the bridge into pieces, cause the sound-post inside of the instrument to fall over, and in so doing, endanger the top, which is frequently smashed through such an accident.

### The Sordino (Mute).

The Mute made of either wood, metal or bone and placed upon the bridge, lessens the vibrations of the strings and in this way dampens the tone of the instrument to a considerable extent. According to general opinion the Mute made of wood produces the best and most agreeable sound. In musical notation the Italian term *Con Sordino* (with mute) indicates its use and *Senza Sordino* (without mute) its removal.



### Care of the Violin.

1. The violin must be kept scrupulously clean and each of its parts must be in proper playing condition.
2. After playing, the rosin dust which invariably accumulates on the top, finger-board and bridge, must be removed with a soft cloth. The strings, finger-board and neck must also be rubbed with an old silk handkerchief, taking care not to rub the strings to and fro, but always in one direction, in order not to loosen any of the small fibres.
3. If the strings become dirty through perspiration of the fingers, the upper three strings should be rubbed with a little *neat's-foot* oil, or almond oil, or a notched almond may be used. Spirits should be employed for cleaning the G string, as well as for removing the remnants of hardened rosin upon the surface of the string, taking care, however, that none of it will drop upon the top and in this way injure the varnish.
4. To keep the neck quite smooth it should be rubbed occasionally with pulverized pumice stone, put into a little muslin bag, although an old soft silk or linen rag will answer the purpose equally well.
5. The dust which accumulates inside of the violin may be removed by throwing a small quantity of warmed fine gravel or grains of wheat inside of it. The instrument is shaken about for a little while, and then turned upside down, allowing the grains and with them the dust which clings to them, to fall out through the "f" holes.
6. Always see to it that the pegs are in prime working condition; to make them work easily and yet hold fast, they should be rubbed frequently with dry soap and then with chalk at the points where they come in contact with the peg-box, until they answer every requirement for exact tuning. (For additional comment see Par. V, *How to tune the Violin*, p. 15.)
7. From time to time the piece of string gut with which the tail-piece is fastened to the violin must be examined; perspiration from the player's chin, atmospheric moisture, etc., etc., frequently cause it to rot and when in such damaged condition it will be unable to withstand the strain of the four strings. At the least sign of weakness this piece of gut should be renewed as its sudden breaking would be liable to damage the instrument just as badly as if the bridge were to collapse.
8. Always guard the bridge with utmost care; never remove it or change its position for the sake of experimenting. (See special remarks about *The Bridge*.)
9. Neither should you try to move or experiment with the *Sound-Post*. If the tone of the instrument needs



regulating, through an altered position of the Sound-Post, consult an experienced violin repairer. Inexperience in trying to move the *Sound-Post* may result in serious damage to the instrument (smashing of the top, splitting of the back). All such trouble may be avoided by adopting a firm and fast rule to: *Keep your hands off the Sound-Post.*

### Care of the Bow.

The Bow, as well as the Violin, requires good care. Here are a few directions you must always keep in mind.

1. Never screw the hair too tightly for playing purposes.
2. Always rosin the hair before starting to play but do not apply too much. (See remarks about Violin Rosin.)
3. If the stick should become warped have it looked after immediately by a repairer, as a crooked bow is worthless for practical playing purposes.
4. Always unscrew the hair when not using the bow.
5. Keep the bow thoroughly clean, wiping the stick, the frog and screw with a soft cloth after using it and before putting it away.

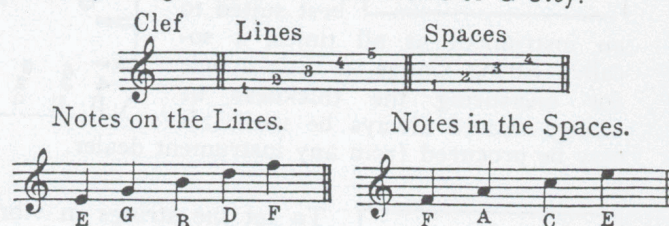
## II. THE FUNDAMENTALS OF MUSICAL NOTATION

Before starting with his practical lessons on the violin, it is absolutely necessary for the pupil to gain a good knowledge of the simplest elements of musical notation. These are covered in the following instructions.

### A. THE STAFF—CLEF AND NOTES

Music for the Violin is written on:—*The Staff* which consists of five lines and four spaces.

The Notes are written on the lines and in the spaces. The pitch and name of the individual notes are established by a sign known as the Treble or G Clef.



### B. LEGER-LINES

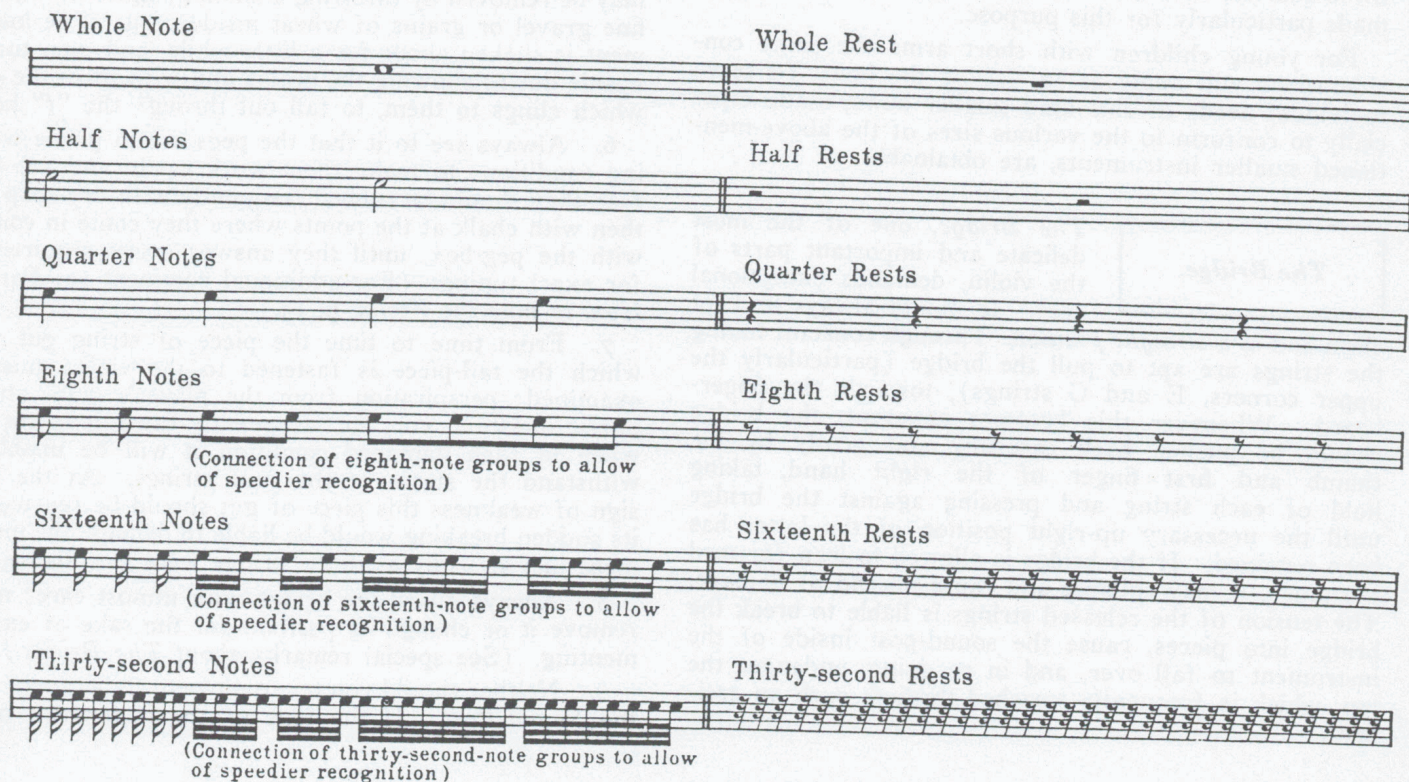
In order to enlarge the Staff for notation of higher or lower tones, short lines, known as *Leger-Lines*, are added above and below the Staff as shown herewith:



### C. NOTE AND REST VALUES

Characters known as *Notes* are employed in musical notation to indicate tone, pitch and time duration, whereas, *Rests*, as their name implies, are used to indicate systematic periods of silence.


The system employed in musical notation provides as many varieties of rests as it does of notes. For instance:

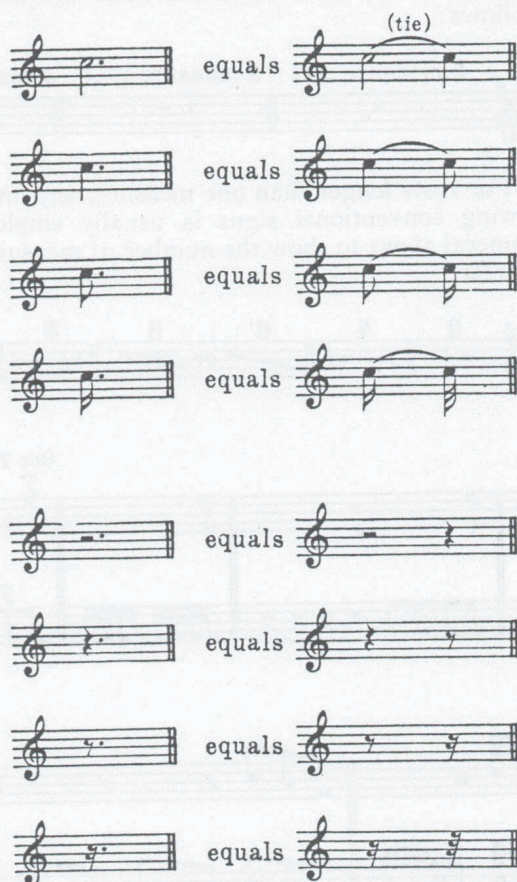




## D. THE DOT

A *Dot* placed after a note or rest prolongs the duration of each by one-half of its time-value:

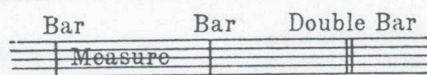
The *Tic*  is used to unite two notes of the same pitch into one note of continuous sound:



## E. THE BAR, DOUBLE BAR AND MEASURE

The Staff is divided into systematic spaces, designated as *Measures*, by means of vertical lines called *Bars*. The content of these Measures, that is the Notes and Rests contained therein, in turn, is systematized according to time.

The *Double Bar* is used to mark the ending of a section of a piece of music or of the final ending of the entire piece.



## F. TIME SIGNATURES

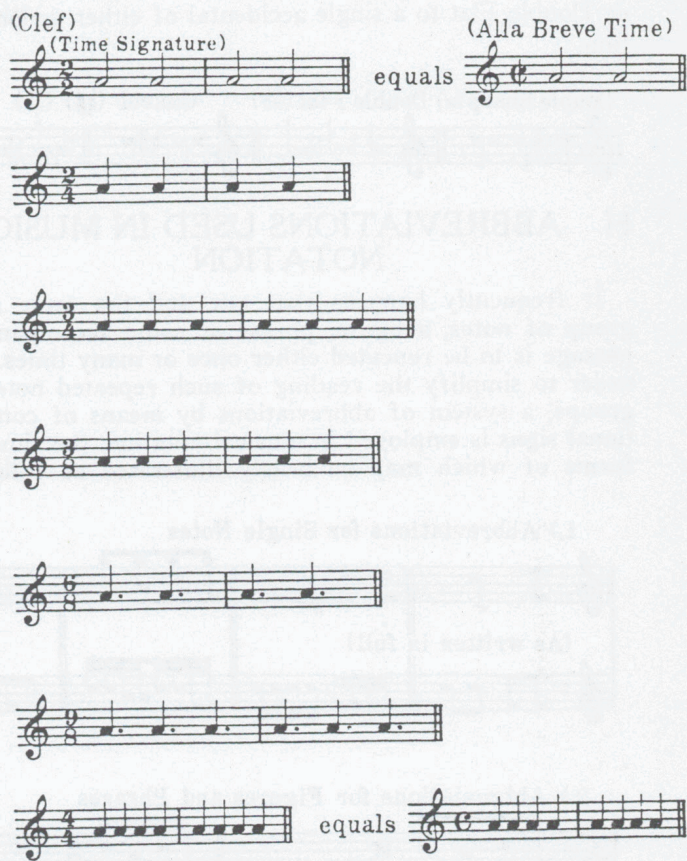
The *Time Signature* is always marked in fractional figures at the beginning of a piece of music, directly after the Clef.

The most necessary signs of this kind for the immediate needs of a beginner would present themselves as follows: 2-2—2-4—3-4—4-4 or C—3-8—6-8—and 9-8.

The lower number (denominator) indicates the kind of notes or rests used in each measure.

The upper number (numerator) indicates how many of these notes or rests (or their equivalents in time-value) are employed in each measure. For instance 3-4

means three-quarter notes (three beats) to a measure; 6-8 means six eighth notes or their equivalent (six beats) to a measure.



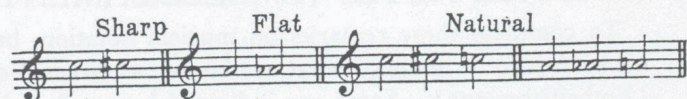
## G. ACCIDENTALS

Special signs employed for altering the pitch of notes, that is, raising, lowering, or restoring them again to their original position, are known as *Accidentals*. The most necessary of these for the earlier needs of the beginner are:

The *Sharp* (#) which raises the note before which it is placed one-half tone.

The *Flat* (b) which lowers the note before which it is placed one-half tone.

The *Natural* (♮) which cancels either a sharp or flat and again restores the note before which it is placed to its original position (pitch).



The accidental modification of a note through means of a *Sharp* or *Flat* is called *Chromatic Alteration*.

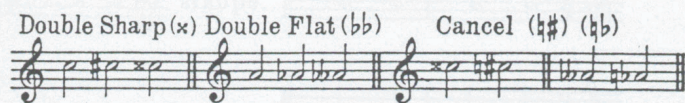
Additional accidental signs of a more complicated nature are:

The *Double Sharp* (x) which raises the note before which it is placed two half-tones.

The *Double Flat* (bb) which lowers the note before which it is placed two half-tones.



The *Cancel* ( $\sharp\sharp$  or  $\flat\flat$ ) which restores a Double Sharp or Double Flat to a single accidental of either denomination.



## H. ABBREVIATIONS USED IN MUSICAL NOTATION

It frequently happens that one and the same note, group of notes, a figure, phrase or some accompanying passage is to be repeated either once or many times. In order to simplify the reading of such repeated notes or groups, a system of abbreviations by means of conventional signs is employed in musical notation, the simplest forms of which may be briefly illustrated as follows:

### 1.) Abbreviations for Single Notes

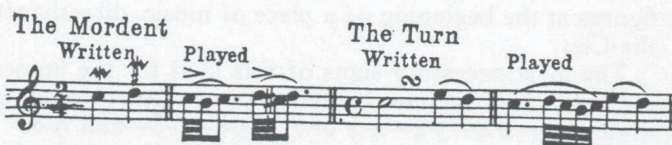
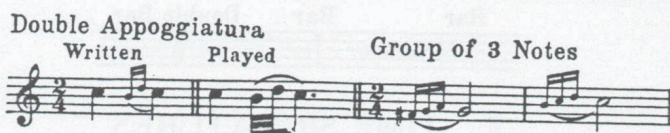
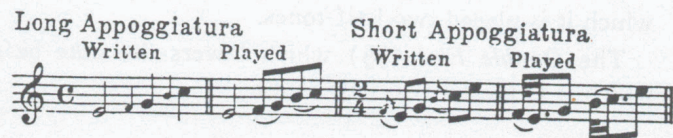


### 2.) Abbreviations for Figures and Phrases

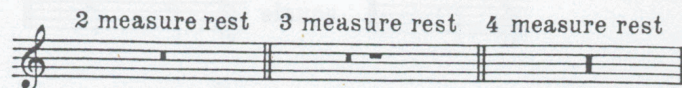


## I. GRACE NOTES (EMBELLISHMENTS)

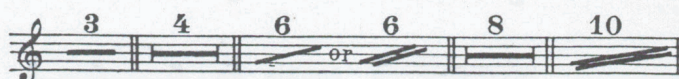
To complete these remarks on musical notation, brief mention is to be made of what are known as *Grace Notes* (Embellishments). Same are indicated by smaller sized notes and certain signs, and occur in great variety. A few of those most frequently used are illustrated here-with, while additional varieties will be shown and explained in connection with the more advanced study material in later books.



*Abbreviations for Rests* are also used as follows: The whole rest is used frequently as a measure-rest, regardless of the measure-value expressed in the time signature. In such cases the rests are abbreviated as follows:



For rests longer than one measure, any one of the following conventional signs is usually employed with a numeral above to show the number of measures of silence or rest.





## Practical Instructions

### III.—Attitude of the Violinist and True Position of the Instrument

*Holding the Violin as it should be held.*

The violin, as shown in the accompanying illustrations must be held in a natural horizontal position, with its scroll pointing in a straight line in front of the player's nose, rather highly

raised, but neither too far to the left nor to the right. This correct position and direction in which the instrument must be held is of prime importance, as both constitute essential factors for artistic bowing and satisfactory tone-production. (See illustrations 1 and 2.)



ILLUSTRATION 1

Correct position in which the violin should be held.  
(front view)

*Correct Position while standing.*

The player must stand erect with the weight of his body resting on the left foot, and with the right foot slightly in advance. It should be mentioned that certain

modern authorities favor a straddled position of the legs, in which the full weight of the body rests upon both feet, a solid but rather ungainly attitude as a whole.

*\*For additional comment, instructions, advice and suggestions in connection with ensemble playing see The Leopold Auer Graded Course of Ensemble Playing.*



ILLUSTRATION 2

Correct Position in which the Violin should be held. (Side View, showing exact position without shoulder or cushion support.)

*Correct Position while seated.*

Correct position of the player, while seated, during ensemble or orchestra practice, also calls for special comment at this point.

Practically the same rules as those for the standing position are to be observed with certain modifications owing to the fact that the violinist must play his part, pay attention to his position, bowing, intonation, etc., and in addition, watch the beat of his conductor. The player should be seated in an upright position with both feet firmly set, while playing in an orchestra, although for the playing of chamber music (sonatas, trios, quartets, etc.), it is of advantage to draw the right lower leg to the rear, practically touching the leg of the chair upon which the player is seated, in order to afford greater freedom of movement to the right arm. It should also be mentioned, that for such ensemble playing\* the violin must not be held in as highly raised a position as for solo playing. (See illustration 3 on next page.)





ILLUSTRATION 3

Correct Position while seated, before beginning to play. Note lowered position of right leg, purposely held in this way to avoid coming in contact with right hand while bowing. Important for orchestra and ensemble playing requiring seated position. (See also Illustrations 5 and 6 for correct playing position while seated.)

*Why the Left Shoulder or a Cushion must not be used for supporting the Violin.*

The violin must be set against the neck firmly and securely, with determined placing of the chin upon the chin rest, but in endeavoring to hold the instrument securely, the player must avoid resting the violin on the shoulder, or vice versa, must not shove the shoulder underneath the violin. (See illustrations 4, 5 and 6.) The placing of a cushion beneath the back of the instrument in order to enable a firmer support while gripping the violin with the chin, is also to be avoided. Use of the shoulder or of a cushion for supporting the violin in fact must be strictly avoided from the start; such methods are to be relegated into the chapter of *bad habits*, which, if indulged in will interfere not only with the student's correct playing position but what is even more important, hamper the vibrations to such an extent as to diminish the entire tonal volume of the instrument, be it good, bad or indifferent, to at most one-third of its original body of tone.

*The Chin Rest and importance of its suitable selection.*

One of the principal aids for the firm holding of the violin, of course, is the *chin-rest*, a contrivance made of hard rubber and metal and attached to the lower left-hand side of the instrument close to the tail-piece. Up to the

time of Ludwig Spohr the chin-rest was unknown and it was still customary for many violin players to rest their chin against the right side of the instrument.

The selection of a suitable chin-rest for the beginner is of considerable importance. It should be exactly adapted to the height of the player's neck so as to enable him to hold the instrument at the proper level without strain and also without danger of pressing the tail-piece with his chin. For a long neck the highest chin-rest is advisable and an appropriately lower one for a shorter neck, the final decision as to most serviceable height resting with the teacher.

*Benefits of holding the Violin in a high position.*

The violin should always be held in as highly raised a position as possible, *for solo playing*. Such an attitude will secure greater freedom for the fingers of the left hand in rapid passages and position changes besides aiding

towards production of a larger volume of tone. To permit of such a highly raised position the left arm should be brought somewhat nearer to the chest.

It may prove difficult at first to become accustomed to holding the violin securely and highly raised, without shoulder or cushion support; but repeated trials and a firm resolve to succeed will soon bring the desired result, and will prove doubly beneficial later on for gaining facility in the higher reaches of the fingerboard and particularly for the playing of rapid descending passages. (See illustrations 2 and 5.)



ILLUSTRATION 4

Showing correct position of left elbow, for enabling raised position of instrument and up-right attitude of the left hand.





ILLUSTRATION 5

Showing up-right attitude of the left hand while supporting the neck of the violin. Note position of thumb and the open space between thumb and forefinger as well as holding of the instrument without shoulder or cushion support.

*Upright attitude  
of the Left  
Hand and im-  
portance of  
same.*

Correct holding of the Violin also calls for particular attention to the upright attitude of the left-hand while supporting the neck of the instrument. Correct placing of the hand, above all, demands proper position of the thumb and that most important

*of all details, the open space between thumb and forefinger.*



ILLUSTRATION 6

Again showing the necessary up-right attitude of the left hand as shown in Illustration 5, but from the opposite side.

## Daily Reminders for Young Violin Students

"Knowing how to practise intelligently" is the first and foremost thing to bear in mind. Remember at all times that to succeed you must practise *slowly*, and *always* try to understand exactly *what* you are endeavoring to learn.

\* \* \* \* \*

Always examine your violin and bow before starting; make sure that both are perfectly clean, the bridge straight, the pegs in good working condition and the bow properly tightened.

\* \* \* \* \*

Try to remember all instructions received from your teacher as to attitude of body and position of the violin. If in doubt, read the printed instructions and be guided by the photographic illustrations.

Be particularly careful to remember all instructions as to your left shoulder and everything you have been told in connection with the pad, the chin-rest, the up-right position of your left hand and the correct attitude of the thumb.

\* \* \* \* \*

Remember all instructions as to how you should hold the bow, how your thumb is to be placed at the frog and how the other fingers are to be placed on the stick. If in doubt read the printed instructions and be guided by the photographic illustrations.

\* \* \* \* \*

Always endeavor to produce a clear, round, smooth and not a disagreeable, scratchy tone.



## IV. HOW TO HOLD AND DRAW THE BOW

### *The Three Fundamentals.*

The bow is held and drawn by the right hand and the entire tone production together with its innumerable dynamic possibilities and characteristic effects are dependent upon its skillful use. As a natural consequence great importance attaches to three fundamental needs: (a) *action of the right hand thumb and fingers*; (b) *pliancy and flexibility of the wrist*, and (c) *proper attitude and co-operation of the lower and upper arm*.

### *The Leopold Auer Method of Holding the Bow.*

Exact and unalterable rules as to one particular manner of holding the bow cannot and should not be laid down, as much depends upon personal opinion, and individual needs owing to differently shaped and proportioned arms, muscles and fingers. For obtaining the *best playing results* as well as for gaining utmost mastery of the bow for every possible variety of bowing, I teach the following method of holding the bow.

As shown in the accompanying illustrations 7 and 8, the index finger presses laterally on the stick at the beginning of its third joint, at the same time embracing it with its first and second joints. As shown there is little space between the index and middle fingers, the index finger assuming the guidance of the bow, and the little finger only touching it at its lower half while playing. However, in approaching the lower third of the bow, the pressure of the fourth finger must be very firm both in *piano* and *forte*, and must be slightly relaxed again when approaching the point.



ILLUSTRATION 7

Natural drop of right hand as required for holding the bow.

### *What contributes to the firm and secure holding of the Bow.*

Utmost importance attaches to the firmness and security with which the bow is held. To this end it is necessary to understand from the very start what the particular function of each of the fingers is, and in what way their individual action and co-operation must contribute and aid towards ultimate production of a characteristic violin tone possessed of beauty, volume and singing qualities.



ILLUSTRATION 8

Exact playing position of hand with bow as advocated by Leopold Auer.

### *Function of each of the Right Hand Fingers.*

Of all the fingers the *thumb* demands the most attention. Its main function is to support the bow and counter-act the downward pressure upon the stick by the other fingers. It must be firmly set, with protruding first joint between the upper edge of the nut and the stick. The pressure of the thumb, however, must not be too great as otherwise it may cause a cramp or a stiffened condition of the muscles of both the hand and arm. Depressing the first joint must also be guarded against, as this prevents proper manipulation of the bow and invariably causes stiffness. (See illustrations 9 and 10.)

The *middle (third) finger* comes next in importance for holding the bow and finds its place almost directly opposite to the thumb.



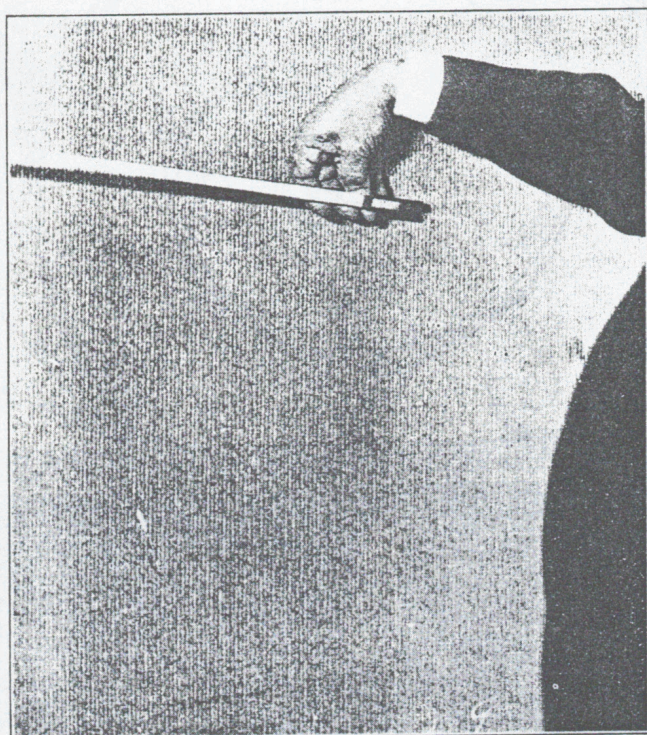


ILLUSTRATION 9

Another view of the Leopold Auer method of holding the bow. Note point of contact between stick of bow and first finger; also firm setting of the thumb.

The *index (first) finger*, the most important of all in point of varied functioning takes its place next to the middle finger. It controls the elasticity of the bow, for a large number of intricate varieties of bowing, as well as the entire *tone-production* through the greater or lesser pressure it exerts upon the stick.

The *ring (fourth) finger*, which finds its place rather close to the third finger, functions in a more subordinate, passive manner.

The *little finger* is placed lightly upon the stick with the extreme end. According to the rules of the older schools of playing, the little finger was never to be raised. This, in a great measure, was caused by the manner in which the bow was held. Contemporary violinists and particularly those of the Russian and Franco-Belgian school, however, have long since disregarded this ruling as antiquated and unsuited for modern needs and requirements and depending to a considerable extent upon the physical construction of the individual's hand. As a rule, insufficient attention, as to the correct placing of the little finger, is paid to the individual needs of young players, by the average teacher.

*Action of the  
Wrist While  
Drawing the  
Bow.*

For drawing the bow the principal need next to the proper grasp of the fingers is a flexible wrist and a properly co-ordinated arm. Not all the hairs are used at all times, and in drawing the bow from *nut to tip* (*down bow*

( $\blacksquare$ ), it is started with the edge of the hair and for which the wrist must be dropped. In drawing the bow in this way it is gradually turned until the full width of the hair comes to rest on the strings and this without

visible change of the wrist position. This gradual turning of the bow in fact, is brought about unconsciously by the player through *increased pressure of the wrist*. (See illustrations 11, 12 and 13.)

For pushing the bow in the opposite direction (*up-bow* ( $\nabla$ )) the same wrist action and turning of the bow takes place, only in *reversed order*. It should be mentioned that in following out these directions *the change of bowing* (from down- to up-stroke and vice versa) becomes inaudible, which in itself, constitutes one of the most important essentials for artistic bowing.

*Proper atti-  
tude of the  
Arm.*

Proper attitude of the arm, while drawing the bow, calls for the most careful attention of the beginner. The arm must neither be held too far away nor too close to the body. The proper attitude of the right arm in a variety of poses, illustrating the proper positions in which the arm should be held for playing purposes is shown in the following photographs. It should also be remembered that when playing upon the E and A strings, the arm must not be held as high as when playing upon the D and G strings, and *vice versa*. (See illustrations 14 and 15.)

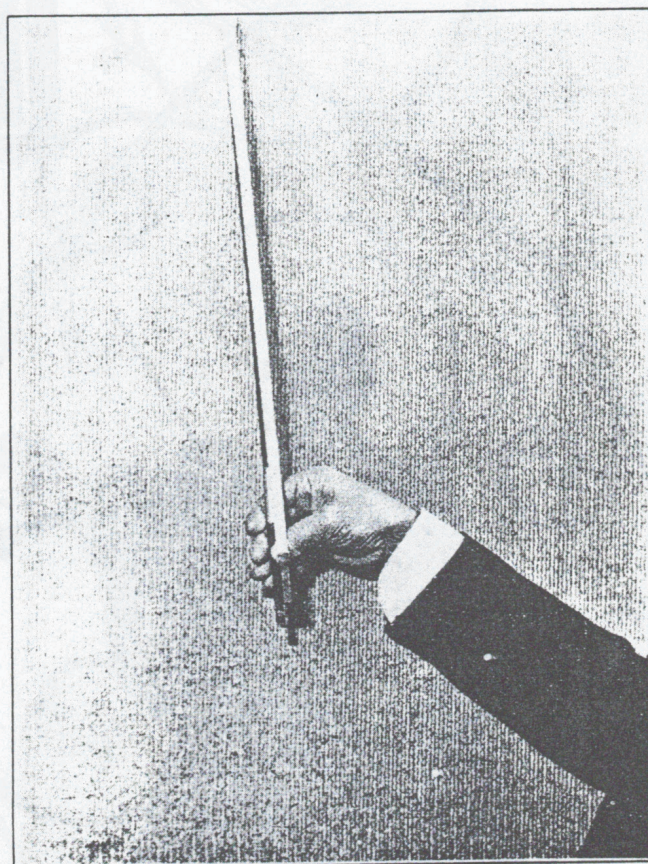


ILLUSTRATION 10

Correct holding of the bow as viewed from a different angle. Carefully note point of contact between stick and first and little fingers and firm setting of thumb with protruding first joint.





12. PLAYING AT THE MIDDLE OF THE BOW. NOTE ATTITUDE OF THE ARM, ELBOW, RIGHT HAND FINGERS, AND ABOVE ALL TO IDENTICAL WRIST POSITION AS SHOWN IN ILLUSTRATION 11



13. PLAYING AT THE TIP - ATTENTION IS AGAIN TO BE CENTERED UPON THE ATTITUDE OF THE ARM, ELBOW, RIGHT HAND FINGERS AND THE SAME WRIST POSITION AS SHOWN IN ILLUSTRATIONS 11 & 12. NOTE SLANT & SWEEP OF THE BOW AS WELL AS CONFIDENT SECURITY WITH WHICH IT IS HELD



14. CORRECT RIGHT ARM POSITION WHILE PLAYING ON THE E & A STRINGS



15. START OF DOWN - BOW AT THE NUT. NOTE ATTITUDE OF THE ARM, ELBOW & RIGHT HAND FINGERS, SLANT OF BOW AS WELL AS THE CONFIDENT SECURITY OF THE PLAYING POSITION AS A WHOLE



**How and in  
what direction  
the Bow must  
be Drawn**

The bow must be drawn straight across the strings about halfway between the bridge and finger-board. In doing so, it must invariably be drawn in a parallel direction to the bridge and must always be kept upon that part of



ILLUSTRATION 15

Correct right arm position while playing on the D and G strings.

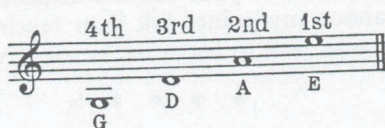
## V. HOW TO TUNE THE VIOLIN

To tune the Violin correctly is one of the most important, as well as most perplexing problems for a beginner, owing to the fact that in addition to the necessary skill it also necessitates a well-developed and trained sense of hearing. On this account it is advisable that the teacher should encourage the student from the very start to try and tune his instrument alone.

To begin with, he must learn exactly how to fasten the strings to the tail-piece (at the lower end) and mount and roll them correctly on the pegs as shown in the accompanying illustrations. (Page 16.)

In connection with this proper mounting of the strings the pupil must also be instructed how to turn the pegs, and that in doing so they must not be loosened and that they should always be turned with a certain energetic twist to make them sit firm. The pegs should turn easily and in case they stick, the parts which come in contact with the peg-box must be rubbed at first with dry soap and then with chalk until they can be turned with ease.

After this the pupil must become thoroughly acquainted with the names, pitch, notation, and order of succession of the four strings of violin, as follows:



In accordance with the above notation he will learn that the four strings are known as the E (1st or highest, fourth space); the A (2nd, second space); the D (3d, below the staff) and G (4th, below the second ledger line, below the staff).

the string, at which the first start was made, excepting in *piano* or *pianissimo* passages, where the fingerboard can be approached, in order to produce a softer tone. Players with short arms must be particularly careful not to develop faulty habits when trying to draw the bow down to its utmost tip. Such players will frequently begin to change the direction of their stroke when approaching the tip, by drawing the bow towards their body, instead of away from it; in this way they may arrive at the tip but they can do so only by *sacrificing the quality of their tone production*.

If a young player's arm is too short to allow of drawing the bow to its utmost tip, he should draw it only as far as he can in a perfectly straight manner; but he should never risk acquiring the *worst* of all bad habits, *faulty* (so-called *crooked*) *bowing*.

**Tone Production  
dependent  
upon Bow Pressure  
from the  
Wrist.**

While the bow should be drawn firmly it should never be forced upon the strings with undue pressure from the arm. Tone, in whatever degrees of volume it may be needed, *must only be produced through pressure from the wrist*.

A clear, beautiful and singing tone should be the ultimate goal of every player and this most essential requirement cannot be gained by forcing the strings or pressing upon the bow unnecessarily.

To tune the Violin correctly start with the A string, taking the pitch from either a pitch pipe, tuning fork or piano. After this string has been correctly tuned, the D string should be tuned to it, then the G to the D, and lastly the E to the A.

After the pupil has gained a preliminary knowledge of the pitch of each of the strings, the teacher, in tuning his own instrument or that of the pupil's, should ask the pupil to try and determine whether the string to be tuned, is either too high or too low, whether it is considerably above or below the required pitch, and whether, on this account, the peg of the respective string should be screwed either up or down to such a degree as will put the string exactly in tune.

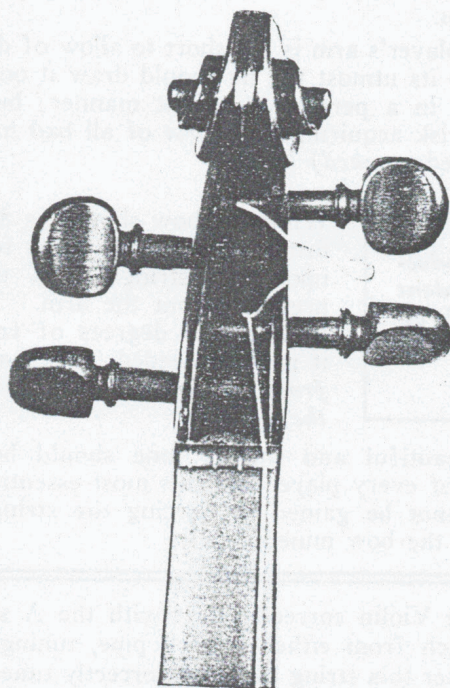
In tuning, only the A should be taken from a key-board instrument, as the *fifths* on such an instrument are not quite perfect, but merely "tempered." Perfect tuning of these *fifths* can only be obtained to utmost satisfaction after considerable practise and after the student has become sufficiently experienced to *turn the pegs with his left hand while sounding the strings lightly with his bow*. This tuning with the left hand is most important, requires well adjusted pegs and skilful manipulation of the fingers, with well-directed counter-pressure from the thumb to enable turning of the pegs without allowing them to slip back. Advanced players should also test the tuning quietly by sounding any two adjacent strings in the higher octave (third position harmonics) with the fourth finger lightly placed on both strings (see remarks in connection with testing of strings as to purity, I-D, *Strings*, page 4), or beating the strings very lightly with the stick.



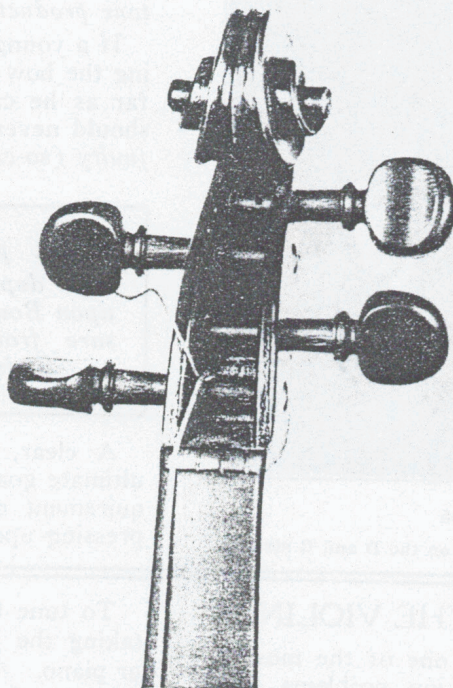
If in the course of playing, it should become necessary to tune a string, a little pressure above the nut will sharpen it slightly, while pulling it in a side-wise direction, between nut and bridge, will flatten it. However, this must be regarded as merely a temporary expedient and can only be carried out satisfactorily by more experienced players.

It is also important to keep the violin tuned steadily at the same pitch. After playing or practising the strings must not be let down, as otherwise the instrument will not retain the necessary pitch-stability, so to speak.

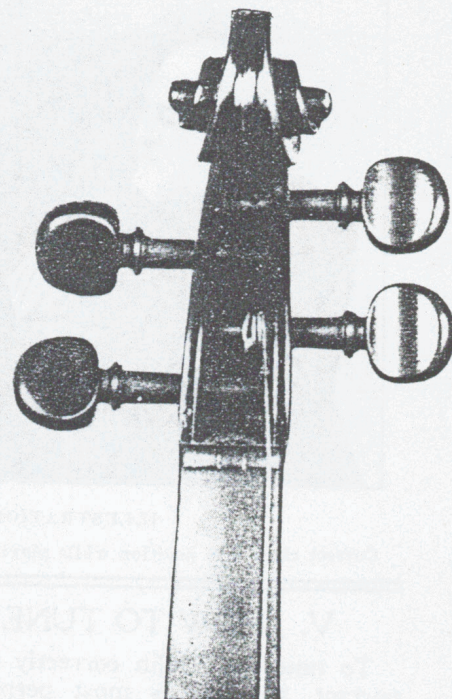
While tuning the strings, the bridge must be carefully watched, as it is liable to be pulled towards the fingerboard. (See special instructions, under *D the Bridge*, page 5.)



MOUNTING OF A STRING  
E and A Strings. Note extreme end  
of string as looped towards the right.



MOUNTING OF A STRING  
D and G Strings. Note extreme end  
of string as looped towards the left.



MOUNTING OF A STRING  
Showing exactly how a string is to  
be rolled around the peg.

## Daily Reminders for Young Violin Students

Always listen carefully to your own playing. Try incessantly to observe your own faults and correct them. If you neglect this you will be wasting your time and developing bad habits.

\* \* \* \* \*

Do not practise irregularly, that is, several hours one day and none the next. *Practise systematically every day*, but never more than thirty or forty minutes in succession, always resting and relaxing for at least fifteen minutes before beginning to practise again.

\* \* \* \* \*

Never use all your practise time for one particular exercise or for one special purpose. Devote your practise period to different subjects—exercises, pieces, memorizing, review—to keep up your interest, improve upon your former lessons and gain in playing experience.

Always endeavor to be in cheerful mood for your practise period; take up your task every day with confidence and pursue it in a happy frame of mind. Be sure that your instrument, the strings, as well as your hands and fingers (the latter with well-clipped nails) are clean.

\* \* \* \* \*

Never be anxious to advance to the next step or lesson until you feel sure about the one you have in hand. Prepare every lesson as your teacher expects you to do. If in doubt about any points ask your teacher; it is the one quick and sure way to learn in the right way.

\* \* \* \* \*

When through with your lesson or practise period, be sure to wipe your violin, the strings, the fingerboard, the stick, tip and frog of the bow with a soft cloth, or silk handkerchief to remove any perspiration or rosin dust which may have settled thereon. Then pack both violin and bow carefully and securely in their case.



# VI. Preliminary Open String Exercises

In simplest Bowings and Note Values

## I. WHOLE NOTES

Entire length of the bow to be used for each note, taking care to draw the bow in a straight direction from Nut to Tip (Down Bow  $\sqcap$ ) and from Tip to Nut (Up Bow  $\vee$ ) in line with the Bridge.

Down Bow ( $\sqcap$ ) to start with edge of hair on string, gradually straightening the bow with the turn of the wrist, until at the Tip the full width of the hair rests on the string. The opposite movement of the wrist and turn of bow takes place with the Up Bow ( $\vee$ ).

All these exercises to be practised in moderate speed and with full, round tone.

Open G string ..... Open D string ..... Open A string ..... Open E string .....

(count 1 2 3 4)

1

E string ..... A string ..... D string ..... G string .....

(count 1 2 3 4)

2

(count 1 2 3 4)

3

(count 1 2 3 4)

4

(count 1 2 3 4)

5



Examples of how preceding Whole Note Values, with simplest bowings may serve as the basis of, and in connection with melodious progressions.

Slowly

Pupil

(A)

(with strong, even tone)

Teacher

*mf*

Slowly

Pupil

(B)

(with strong, even tone)

Teacher

*mf*

## II. WHOLE AND HALF NOTES

The playing of half notes demands a shorter bow stroke, either with the upper or lower half of the bow, a surer and more decided change of string, calling for closer attention to wrist movement and bow control. First attempts at smoother string transfers are to be made through change of string in one bow (slur) and a more rapid action of bow as necessitated by alternating whole and half notes.

All these exercises to be practised in moderate speed and with full, round tone.

(count 1 2, 3 4)

1

(count 1 2, 3 4)

2

(count 1 2, 3 4)

3

\*)

1 2, 3 4

(Half Rest)

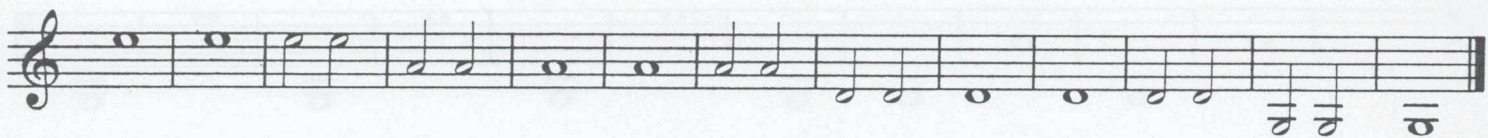
\*) The Slur: meaning notes thus connected must be played in one bow.





First use of different note values in succession.

(count 1 2 3 4) (1 2, 3 4)



Examples of how the above Whole and Half Note Values, with simplest bowings may serve as the basis of, and in connection with melodious progressions.

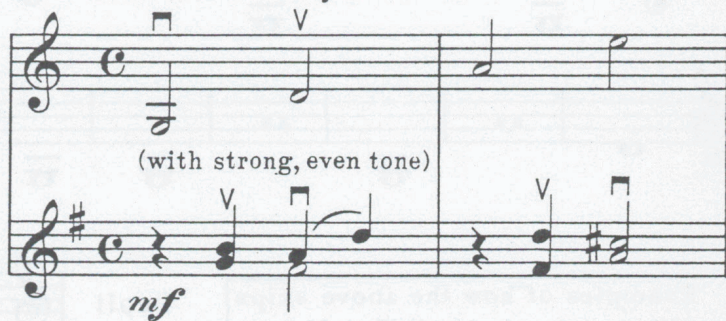
(In March Rhythm)

Pupil

(A)

(with strong, even tone)

Teacher



(Like a little Slumber Song)

Pupil

(B)

(with strong, even tone)

Teacher





### III. SKIPPING OF ONE AND TWO STRINGS

The skipping of one or two strings calls for increased surety of bow control and demands clean finishing of the first note (giving exact time value) and equally clean start of the new note, without any accompanying noises or undecided placing of the bow. The change, either to a lower or higher string demands skillful balancing of the bow through firm finger control of the right hand.

All these exercises to be practised in moderate speed and with full, round tone.

(count 1 2 3 4)

1

(count 1 2 3 4)

2

Examples of how the above skips in Whole (also in half) Note Values, with simplest bowings may serve as the basis of, and in connection with melodious progressions.

(In march tempo)

Pupil

(A)

(with strong, even tone)

Teacher

*mf*

(more rapid skips)

Pupil

(B)

(with strong, even tone)

Teacher

*mf*



## IV. QUARTER NOTES

Individual quarter notes, unless otherwise marked, are played with short, energetic strokes at the middle of the bow. The change of string for these shorter note values demands increased rapidity in wrist and bow action. The two slurred quarter notes of the third group, are played with the upper half of the bow; but as a special exercise for the wrist should also be practised with the lower half of the bow.

All these exercises to be practised in moderate speed and with full, round tone.

1 (count 1 2 3 4)

2 (count 1 2 3 4)

3 (count 1 2 3 4)

### Evening Promenade

In moderate tempo

Pupil

(A)

Teacher

(with strong, even tone)

### In the Swing

Gracefully

Pupil

(B)

Teacher

(with strong, even tone)

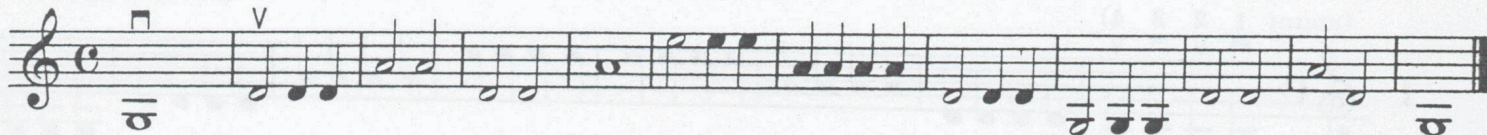


## V. SUCCESSION OF WHOLE, HALF AND QUARTER NOTES

A succession of notes of different time values such as are contained in the following group, demands uniform, even bowing and good control of tone production regardless of either the up- or down-stroke.

Practise in moderate speed and with full, round tone.

(count 1 2 3 4)



Fragment from a "Christmas Hymn" Mendelssohn.

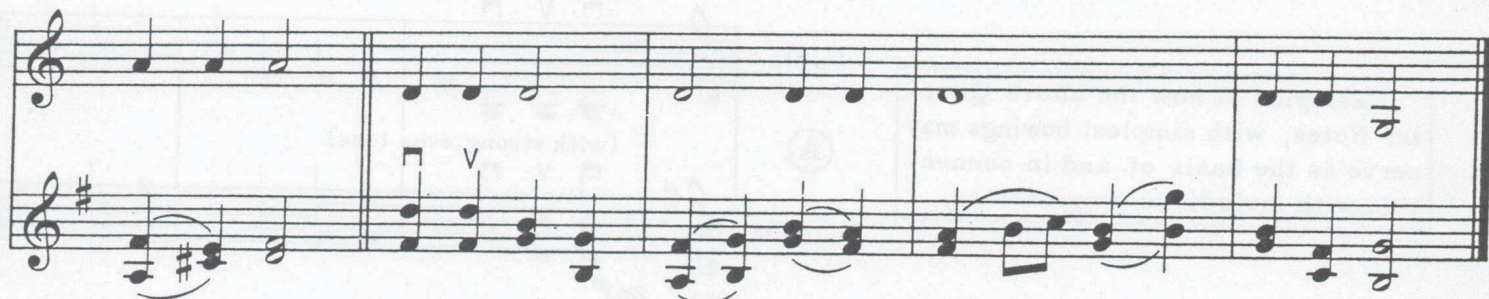
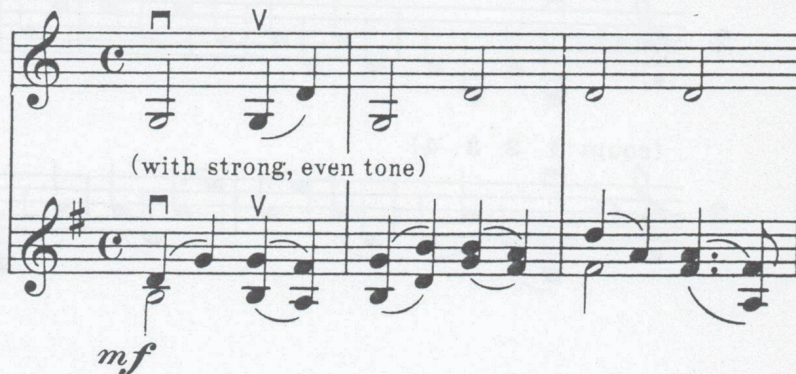
Examples of how the above Whole, Half and Quarter Notes with simplest bowings may serve as the basis of, and in connection with melodious progressions.

Pupil

(A)

(with strong, even tone)

Teacher



Fragment from "The Happy Farmer" Schumann.

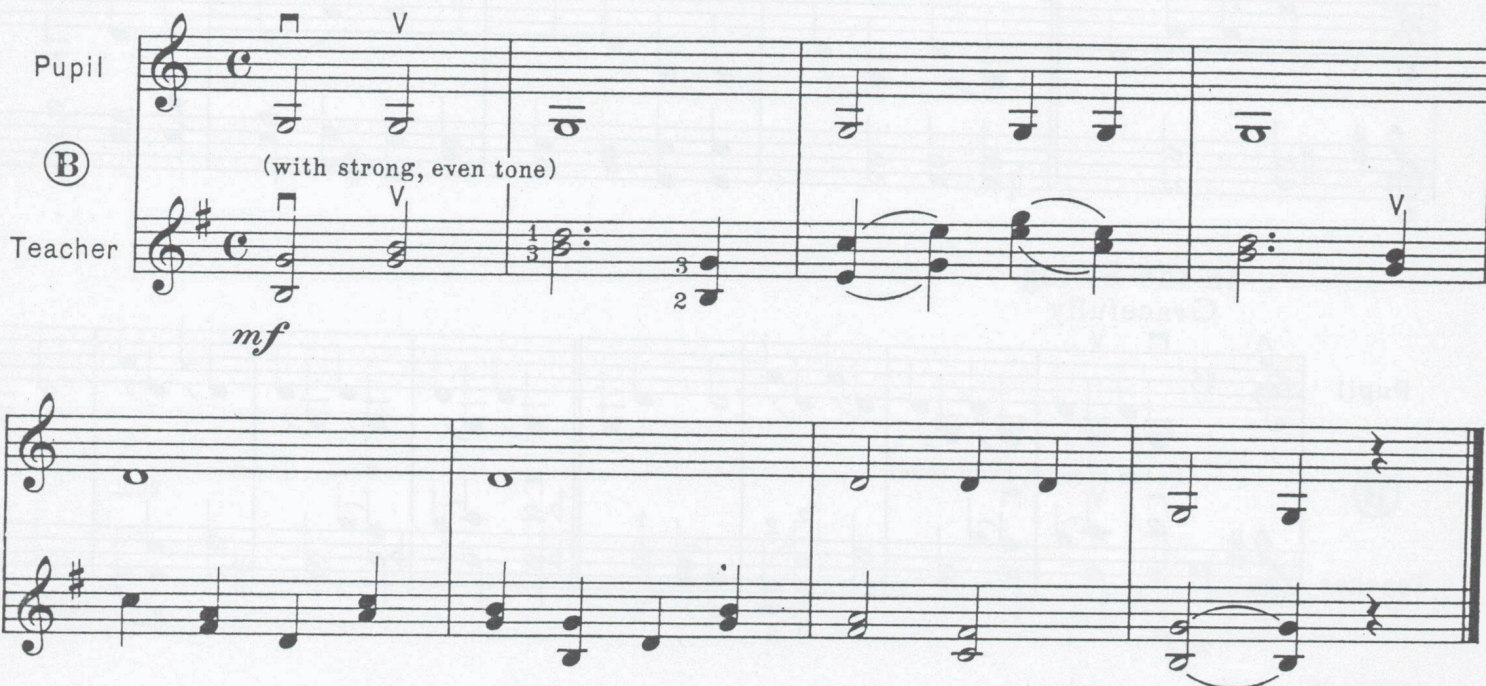
Pupil

(B)

(with strong, even tone)

Teacher

*mf*





## VI. QUARTER AND DOTTED HALF NOTES

(Detached and Slurred)

A dot placed after a note prolongs its duration by one half of its time-value. Therefore, the actual time-value of each of the dotted half notes in the following groups will be three quarters – two for the half note and one for the dot. The bowing for the measures in which the dotted notes occur requires special attention. In the first group: raise the bow after the dotted half in measure 2, during the rest, in order to be ready for the down-bow starting with measure 3. Lift the bow during the quarter rest in measure 4 and play the last quarter note (D) up-bow, with lower part of bow. In measures 5 and 6 lift the bow for the quarter rest in order to be in readiness for the down-bow start of measures 6 and 7. Play the last quarter in measure 10 with lower part of bow. Lift the bow for each of the quarter rests in measures 14 and 15 in order to gain time to regain lower part of bow for the concluding down-bow notes.

In the second group each of the detached quarter notes after a dotted half note, must be played with a rapid, whole-bow up-stroke; this to regain proper bow position at the nut for playing the next dotted half note.

All these exercises to be practised in moderate speed and with full, round tone.

The image contains two musical exercises, labeled 1 and 2, written on a grand staff (treble and bass clefs) in common time (C).

**Exercise 1:** Consists of 16 measures. Measures 1-4 are marked with circled numbers 1, 2, 3, and 4. Above measure 1 is the instruction "(count 1 2 3 4)". Above measure 2 is a "V" (bowing mark). Above measure 3 is a "V". Above measure 4 is a "V". Above measure 5 is a "V". Above measure 6 is a "V". Above measure 7 is a "V". Above measure 8 is a "V". Above measure 9 is a "V". Above measure 10 is a "V". Above measure 11 is a "V". Above measure 12 is a "V". Above measure 13 is a "V". Above measure 14 is a "V". Above measure 15 is a "V". Above measure 16 is a "V".

**Exercise 2:** Consists of 16 measures. Measures 1-4 are marked with circled numbers 1, 2, 3, and 4. Above measure 1 is the instruction "(count 1 2 3 4)". Above measure 2 is a "V". Above measure 3 is a "V". Above measure 4 is a "V". Above measure 5 is a "V". Above measure 6 is a "V". Above measure 7 is a "V". Above measure 8 is a "V". Above measure 9 is a "V". Above measure 10 is a "V". Above measure 11 is a "V". Above measure 12 is a "V". Above measure 13 is a "V". Above measure 14 is a "V". Above measure 15 is a "V". Above measure 16 is a "V".

Both exercises include slurs and bowing marks (V) indicating specific bowing techniques for the dotted half notes and quarter notes.



Examples of how preceding notes (Quarter and Dotted Half), with simplest bowings may serve as the basis of, and in connection with melodious progressions.

### Happy Dreams

In moderate tempo

Pupil

Ⓐ

Teacher

Musical notation for 'Happy Dreams' in moderate tempo. The Pupil part (treble clef, C major) consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Teacher part (treble clef, C major) consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Teacher part is marked *mf* and includes a bowing instruction '(with strong, even tone)' with a 'V' symbol above the first note.

Musical notation for 'Happy Dreams' in moderate tempo. The Pupil part (treble clef, C major) consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Teacher part (treble clef, C major) consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Teacher part is marked *mf* and includes a bowing instruction '(with strong, even tone)' with a 'V' symbol above the first note.

### Country Dance

In lively tempo

Pupil

Ⓑ

Teacher

Musical notation for 'Country Dance' in lively tempo. The Pupil part (treble clef, C major) consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Teacher part (treble clef, C major) consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Teacher part is marked *mf* and includes a bowing instruction '(with strong, even tone)' with a 'V' symbol above the first note.

## VII. EIGHTH NOTES

(Detached and Slurred)

The shorter eighth-note values demand flexible and quickened wrist action, smooth string transfer and precise rhythmic bowing. The bowing for little exercises such as the following should always be so adjusted that the bow is brought back to its starting point for the eighth-notes wherever possible. This is best accomplished through using a somewhat lengthier stroke for some of the notes in order to enable return to the middle part of the bow.

Eighth-notes are particularly serviceable for accompanying passages. The fifth and sixth of the following exercises, offer practical examples of little open string passages used for such purpose at times.

The effect of the accent (as marked by the sign >) is produced by a rather sudden and strong pressure of the right-hand fore-finger upon the stick of the bow and relaxing again almost immediately.

All these exercises to be practised in moderate speed and with full, round tone.

(count 1 and 2 and 3 4) (1 and 2 and 3 4)

Musical notation for eighth-note exercises. Exercise 1 (treble clef, C major) consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Exercise 2 (treble clef, C major) consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Both exercises are marked with accents (>) and include a bowing instruction '(with strong, even tone)' with a 'V' symbol above the first note.



(1 and 2 and 3 4) (1 and 2 and 3 4)

(1 2 3 and) (1 and 2 3)

(1 and 2 and) (1 and 2)

(1 and 2 and) (1 and 2 and)

(1 and 2 3 and) (1 and 2 3)

(At Nut)

(Eighth Rest)

Examples of how eighth-notes with other varieties of notes, with simplest bowings, may serve as the basis of, and in connection with melodious progressions.

Pupil

(A)

Teacher

### Little Hungarian Dance

In lively tempo

(with strong, even tone)

*mf*



# A French Folk Song

In march tempo

Pupil

(B)

Teacher

*mf*

(with strong, even tone)

# Pleasant Journey

In moderate tempo

Pupil

(C)

Teacher

*mf*

(with strong, even tone)

# Tyrolienne

In Laendler tempo

Pupil

(D)

Teacher

*mf*

(with strong, even tone)



# VIII. EXERCISES FOR BOWING ON TWO STRINGS

(For gaining steady control of the bow and even tone production on two strings)

The simultaneous sounding of two, three and four intervals, (double-stopping as it is called), constitutes one of the most captivating and beautiful tonal effects possible upon the violin. The various kinds of double stops (from elementary to advanced) will be taken up in later books, but the following exercises may serve as preliminary material for developing steady bow control while playing on two strings simultaneously and for gaining experience in producing an even and clear tone while sounding them. In practicing the preceding exercises the sounding of a neighboring string may have been due at times to accident or faulty drawing of the bow; but now such simultaneous sounding of two strings must become intentional and with a distinct purpose of producing the two notes smoothly and with musical quality.

To produce two such notes with clear and even tone, demands particular attention to the bowing. In order to set the strings into equal vibration the bow must be drawn across the strings *evenly* on both strings, that is to say, the contact of the hair must be maintained with exact equality on both strings. This double contact must always be clear to the pupil and he must never emphasize the upper or lower tone and let the other one sound along, as it were. Both tones must be produced with equal strength, clearness and equality as to vibration.

All these exercises to be practised in moderate speed and with full, round tone.





This musical score is for guitar, spanning measures 5 through 8. It is written in treble clef with a key signature of one sharp (F#). The time signature is 2/4 for measures 5 and 6, and 6/8 for measure 7. Measure 5 begins with a 'V' (vibrato) marking over a quarter note. Measures 6 and 7 feature triplets and various rhythmic patterns. Measure 8 continues the melodic and harmonic development. The notation includes many beamed eighth and sixteenth notes, often with slurs and accents. The piece concludes with a final chord in measure 8.



Sixteenth-note values demand even quicker and more flexible wrist action than the preceding eighth-notes, and all string transfers, must be carried out with neat and precise manipulation of the bow. The shorter time value of these notes also demands shorter bowings, and everything said in connection with the bowing under heading of "Eighth Notes" also applies to the "Sixteenths", although with even greater limitation as to use of bow length. Be sure to notice the comparative time value and duration of all the various notes and be careful as to distribution of the bow length, using longer bows for the quarter and eighth, and correspondingly shorter ones for the sixteenth notes; remembering at the same time that the middle of the bow allows of smoothest and most elastic production of the sixteenth groups.

All these exercises to be practised in moderate speed and with full, round tone.

(count 1 2 3 & 4 - & -)



(count 1 2 & 3 - & -)





## The Merry-Go-Round

Quickly

Examples of how sixteenth notes, with other varieties of notes, with simplest bowings, may serve as the basis of, and in connection with melodious progressions.

Pupil

(A)

Teacher

Musical notation for 'The Merry-Go-Round'. The Pupil part (treble clef, 2/4 time) features a melody of sixteenth notes with various bowings. The Teacher part (treble clef, 2/4 time) provides a harmonic accompaniment with chords and single notes.

## Grand-Ma's Favorite Minuet

Rather slowly

Pupil

(B)

Teacher

(with full, even tone and strong accents)

Musical notation for 'Grand-Ma's Favorite Minuet'. The Pupil part (treble clef, 3/4 time) features a melody of eighth and sixteenth notes with various bowings. The Teacher part (treble clef, 3/4 time) provides a harmonic accompaniment with chords and single notes. The piece includes two endings, marked with '1' and '2'.

\*) This is a Repeat with 1st and 2nd Endings. Go back to the beginning and then play 2 instead of 1.



# Harlequin Dance (Not quickly)

Pupil

C

(with light and elastic bowing)

Teacher

## Caprice (Quickly)

Pupil

D

(with strong tone)

Teacher



## X. EXERCISES FOR MORE RAPID STRING TRANSFERS

These exercises are principally designed to advance the student's bowing ability and aid him to develop flexible wrist movements and that very important need, fluent change of string. The exercises moreover, are to be practised in two ways: (1) using long bows for all the slurred notes and: (2) using as little bow as possible for the same groups. The individual strings must each be sounded with round, full tone and in transferring the bow from one string to the other, *only one* must be distinctly heard, and even partial sounding of the neighboring string must be avoided.

All these exercises to be practised in moderate speed and with full, round tone.

1

2

3

4

5







## XI. EXERCISES FOR VARIED BOWINGS

Skill in bowing is one of the most important essentials for artistic violin playing. The following exercises are intended to offer an opportunity for gaining bowing ability in some of the fundamental varieties with shorter note values. Particular attention to be paid to the holding of the bow, position there-on of the right-hand fingers (particularly the thumb), direction in which it is to be drawn and other details as explained on pages 28-31 and as illustrated by the photographic poses in this section.

All these exercises to be practised in moderate speed and with full, round tone.

## (Short Détaché Strokes)



## (Mixed Strokes)



## (Hammered Strokes)



## (Mixed Short Strokes)

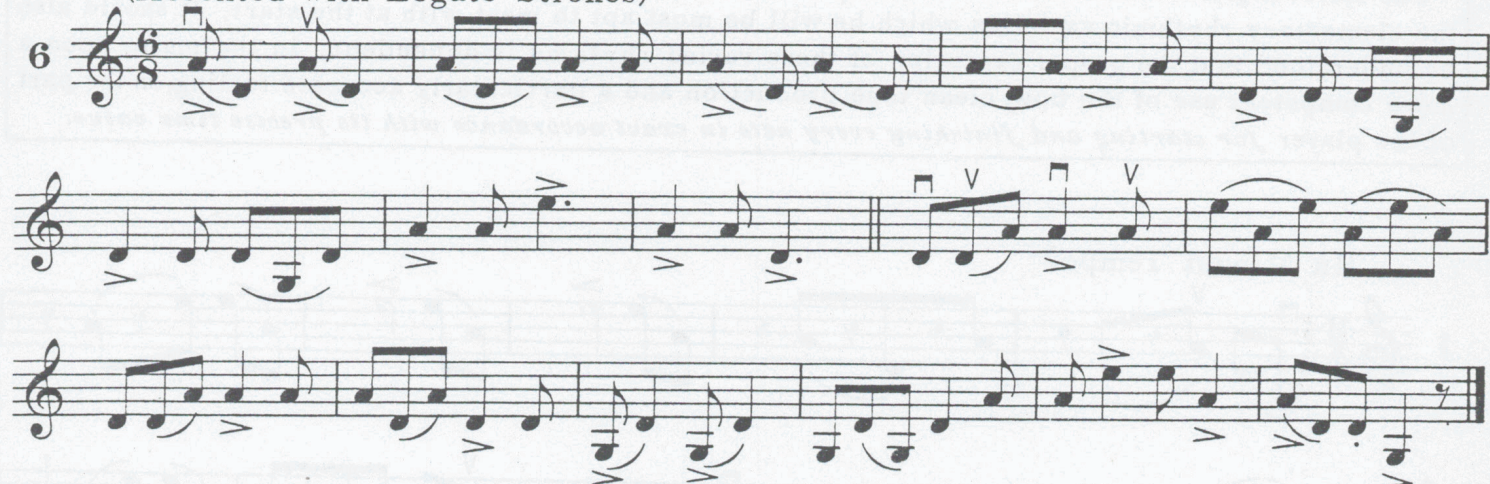




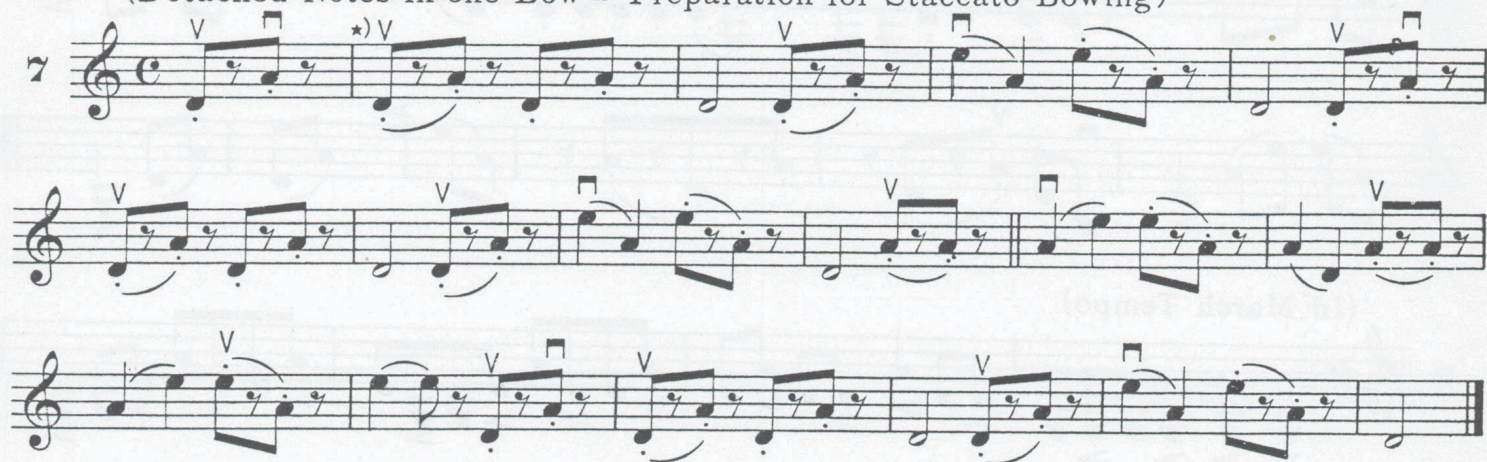
(Detached with Legato Strokes)



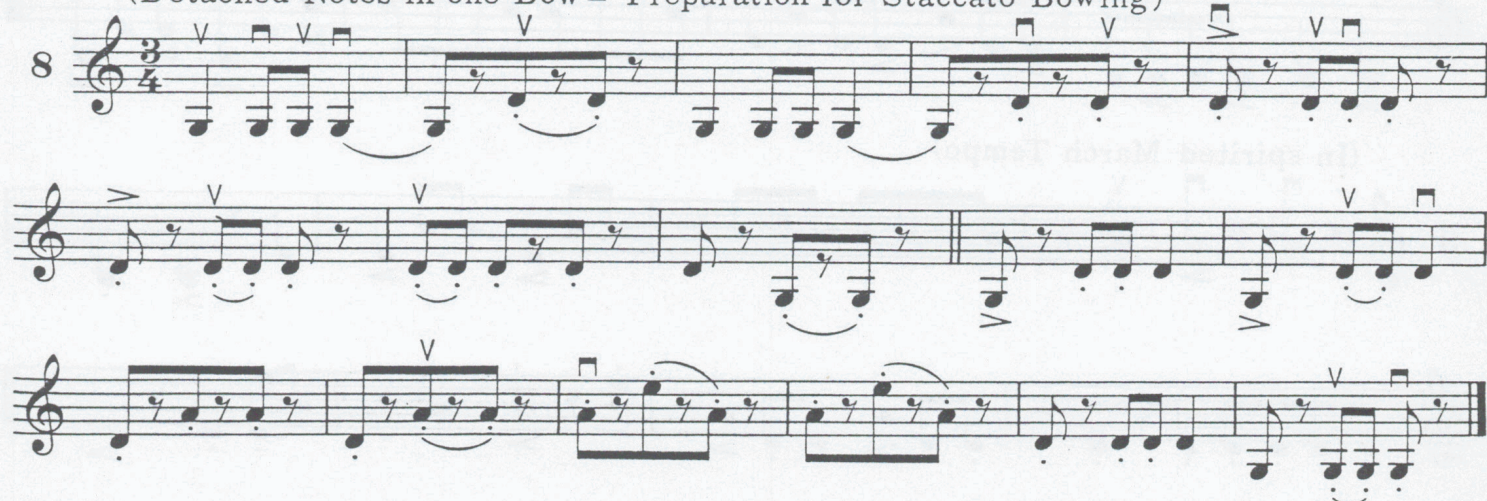
(Accented with Legato Strokes)



(Detached Notes in one Bow\*) Preparation for Staccato Bowing)



(Detached Notes in one Bow - Preparation for Staccato Bowing)





## XII. EXERCISES FOR VARIED RHYTHMS

Rhythm is the very life of music and a great part of the charm and attractiveness of a composition is dependent upon its use, application and skill with which it is introduced. To produce the effects sought through varied rhythms the violinist, before all else, must be absolutely sure of the time value of all the notes and rests; must be able to apply the proper bow lengths to individual notes and groups of same; and must have gained a *clear understanding* of the time signatures, and how the notes, rests, accents as well as all other dynamic markings, contained in each measure, are to be properly and systematically fitted into the underlying rhythmic plan.

The following little exercises are intended to aid the student in gaining experience in a number of the elementary rhythmic varieties which he will be most apt to meet with at the start. It should also be understood that the proper execution of these varied rhythms is dependent, in the main, upon a more competent use of the bow, clean tone production and a particularly accurate feeling, on the part of the player *for starting and finishing every note in exact accordance with its precise time value.*

(In Minuet Tempo)



(In March Tempo)



(In spirited March Tempo)







(In Slow Valse Tempo)



\*) with smooth, rather lengthy strokes

(In animated March Tempo)



(In Barcarolle Tempo)

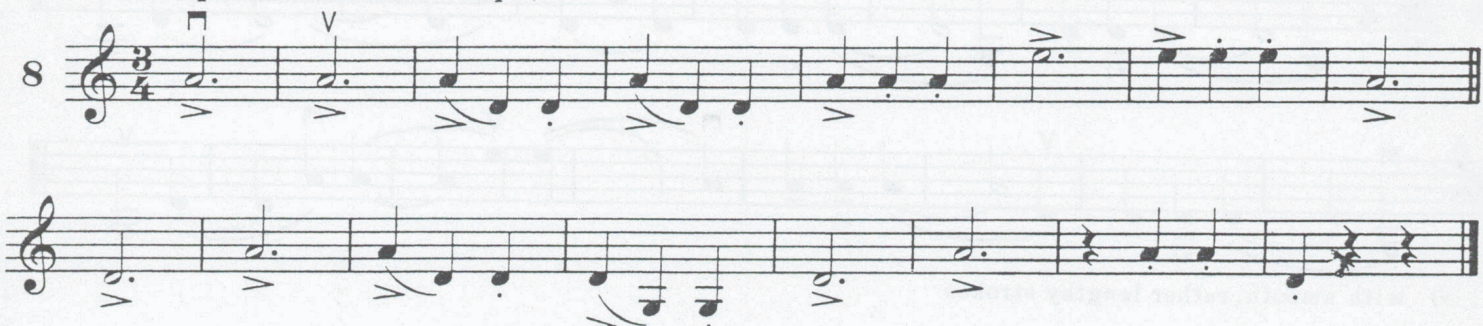




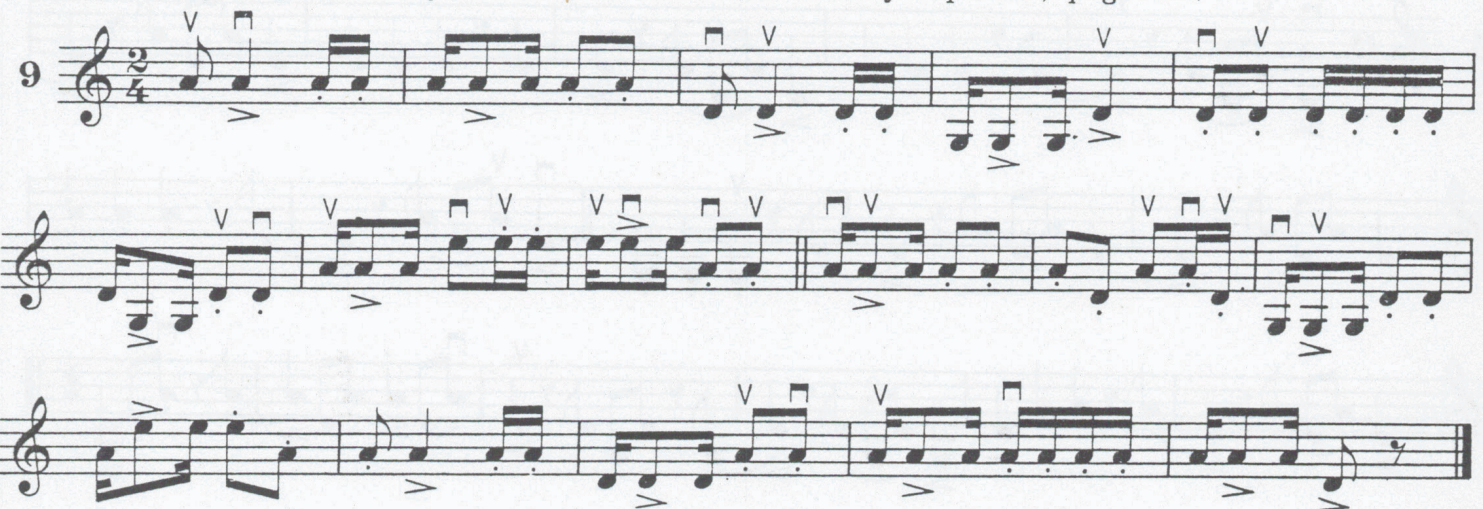
(In Habanera Tempo)



(In spirited Waltz Tempo)



(In Syncopated Rhythm \*) (See "A Word as to Syncopation," page 43 )



\*) While this is a somewhat difficult rhythmic example, it has been added as a test for the pupil's bowing ability and surety as to note values.

(In Spanish Dance Rhythm; with detached notes played in one bow.)





# VII. Twelve Open String Studies

in different Tempos and Slightly Advanced Rhythmic Combinations

WITH ACCOMPANYING SECOND VIOLIN PART

In energetic March Rhythm

Pupil 1

(with strong, even tone)

Teacher

*mf*

In Waltz Rhythm

Pupil 2

(with strong, even tone)

Teacher

*mf*



In slow time and with long drawn bowing (See remarks relative to Exercises for *Bowing on Two Strings*, page 27 )

Pupil 3

(with strong, even tone)

Teacher

With strong accents and swaying rhythm ( See remarks relative to Exercises for *Bowing on Two Strings*, page 27 )  
In very decided tempo

Pupil 4

(with strong tone)

Teacher



# A LITTLE STUDY FOR THE IRREGULAR, UNACCENTED BEAT

(See "A Word as to Syncopation" for No.7 of this set)

**A Word as to Notes and Rests:** The strict observance of rests is fully as important as the playing of the notes; giving the exact time value to each of the rests and sounding the notes at just the right moment and for no longer than their precise duration requires good rhythmic feeling and confident control of the bow. The sounding of each of the notes after a rest in this number must be done softly and without any scratchy accompanying noises and the practising may be done in two ways:

1. At middle of bow, leaving the latter on the strings after sounding of the first note and merely stopping the bow the instant the time value of the note is up; holding it at that spot for the duration of the rest and then starting it again for sounding of the next note (with equal length of bow, either *down or up* for each of the quarter notes.)
2. At *nut of bow*, raising the bow completely for each one of the rests and endeavoring to sound the notes clearly, softly and without any jerky, scratchy noises. This will require good control of the bow through proper and well proportioned action of the wrist.

Softly and with strict rhythmic precision

Moderately fast

Pupil

5

(with soft and clear tone)

Teacher

*p*



A Word as to Six-four Time: Six-four (six-quarter) time does not occur as frequently as the six-eight variety and is used as a rule for slow compositions. Six beats are counted (as in six-eight time) and the quarter-note value for each beat allows of expressing the broader and more impressive character of the music.

Slowly and with swinging rhythm (Like a Slumber Song)

Pupil

6 (with round, even tone)

Teacher

*p*

*rall.*



# A LITTLE SLAVONIC DANCE

(Preparatory Study for Syncopation)

**A Word as to Syncopation:** The four counts or beats which constitute the established order of four-quarter or common time, are governed by natural laws as to *accent* in accordance with which the *first* and *third* count of a measure are known as the *strong*, and the *second* and *fourth*, as the *weak* beats. Whenever the *accent* of a tone falling on a naturally *strong* beat is shifted over from a preceding *weak* beat or in other words, if a *weak* beat is tied to the following *strong* beat with the accent falling on the (naturally unaccented) *weak* beat, we obtain a rhythmic effect known as *syncopation*.

The following number is intended as a preparatory study for *syncopated* rhythm in its simplest form; utmost attention is to be given to the notes marked with the accent (>) sign, as well as to the slurred quarter notes across the bar lines as without observance of these details, *the effect of syncopation cannot be produced*. Use short bows for the individual quarter notes (proportionately lengthened where the slurring across the bar line occurs) and long, steady bows for the accented half notes.

The effect of the accent (as marked by a >) and as already explained, is produced by a rather sudden and strong pressure of the right-hand fore-finger upon the stick of the bow and relaxing a gain almost immediately.

Not quickly, but with energetic accents

Pupil

7

Teacher

*mf*

(with firm, even tone)



## In Gavotte Tempo

Pupil 8

Teacher

*mf*

(medium strong tone)

American College Song (For Double Notes in Varied Rhythm)  
(Not Quickly)

Pupil 9

Teacher

*mf*

(even, strong tone)

*animato (in livelier tempo)*

*animato*



## A Little Tarantella

In lively tempo

Pupil 10

Teacher

(clear tone and with rhythmic precision)

*mf*

## Minuet

Gracefully and not quickly

Pupil 11

Teacher

(with pure tone and without roughness)

*mf*



## Air de Ballet

With grace and animation

Pupil

12

Teacher

*mf*

(with light bowing)

*cresc.*

*f*

*ch*

(somewhat slower)

(First tempo again)

*mf*



# THE BEGINNER'S DAILY DOZEN

For Right Arm (Bow) Control

FUNDAMENTAL BOWINGS

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## TWELVE EXERCISES

Specially intended for Individual or Class Study  
with Second Violin Accompaniment

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1. The Sustained Legato Stroke (*Whole Bow*)
  2. The Sustained Legato Stroke (*Half Bow*)
  3. The Short Stroke (*Preparation for Détaché*)
  4. The Mixed Stroke (*Slurred and Détaché*)
  5. The Hammered Stroke (*in Eighth Notes*)
  6. Mixed Shorter Strokes (*in Quarter Notes and Triplets*)
  7. Short Detached Strokes (*in Triplets*) (*Preparation for Spiccato Bowing*)
  8. The Short Détaché Stroke (*Preparation for Syncopated Rhythm*)
  9. Short Detached with Legato Strokes (*Preparation for Syncopated Rhythm*)
  10. Whole Bow Détaché and Hammered Strokes
  11. Whole Bow Détaché and Hammered Strokes
  12. Détaché and Short Legato Strokes







### 3. THE SHORT STROKE (Preparation for Détaché)

Use quarter length of bow at middle of the stick for each of the quarter notes; brisk, energetic strokes and endeavoring to make each of the notes sound even, full and *not scratchy*. For the third (half note D) in the fourth measure, the bow must be drawn to the tip to give the note its full time value, then when starting the next measure, the first quarter note G must be played with a rapid half-bow stroke to get the bow back again to its original position at middle of the stick. To be practised like numbers 1 and 2 in three different ways: 1) at middle of Bow 2) at Nut (lower third) 3) at Tip (upper third)

Moderato (*in moderately animated tempo*)

Pupil

Teacher

*mf*

(With strong, even tone)

### 4. THE MIXED STROKE (Slurred and Détaché)

For mingling of long and short bows: To be practised with careful attention to using appropriate bow lengths for the various note values—shorter for the quarter, longer for the half notes—but playing the quarter notes at whatever part of the bow they happen to come, in the first measure at the tip, in the second and third at the middle, etc., etc. Full, even and round tone production, avoiding all scratchy noises while changing the bow.

In very exact tempo (*not quickly*)

Pupil

Teacher

*mf*

(With strong, even tone)



## 5. THE HAMMERED STROKE (In Eighth Notes)

For firm, well accented strokes at upper end of bow. Specially important for gaining flexibility of the wrist. Particular care to be given to transfer of bow while changing from one string to another. In the fourth measure, the half-note G, together with the next slurred eighth note, requires a long stroke (down-bow to tip). In case that the pupil cannot produce a sufficiently strong stroke at the start, he may use a little pressure from the fore-arm. This however in a very moderate way.

The Hold (◡) used in the concluding measure of this exercise indicates that the note over which it is placed may be indefinitely prolonged as to time value, at the player's discretion and in accordance with the rhythm of the composition.

Moderately quick and very determined

Pupil

(With strong, even tone)

Teacher

*mf*

## 6. MIXED SHORTER STROKES (In Quarter Notes and Triplets)

To be played with short elastic strokes at middle of bow; each of the triplet groups with exact rhythmic precision; each note of same length and particular attention for clean bow transfer across the strings.

In march tempo

Pupil

(With strong, even tone)

Teacher

*mf*





## 7. SHORT DETACHED STROKES (Preparation for Spiccato Bowing)

For continuous triplet groups in light *détaché* strokes at middle of bow; exact rhythmic precision, clear tone and clean bow transfer across the strings constitute essential requirements for this style of bowing which, at the same time may serve as a suitable preparatory study for the *spiccato* stroke.

In firm, March-like tempo

Pupil

(With strong, even tone)

Teacher

*mf*



## 8. THE SHORT DÉTACHÉ STROKE (Preparation for Syncopated Rhythm)

With firmly detached strokes at middle of bow giving a decided accent upon each of the quarter notes marked with sign > . This accent is made through firm pressure of the first right hand finger upon the stick, and emphasizes the weak beat of the measure. This tying of a weak beat to the following strong beat and shifting the accent from the strong, to the naturally unaccented weak beat, produces the characteristic rhythmic effect known as syncopation. (See page 43 )

To produce this syncopated effect to utmost satisfaction, the accent (>) used in this exercise requires careful attention and each of the notes so marked is to be stressed in a particularly emphatic manner.

Not quickly

Pupil

(With strong, even tone)

Teacher

*mf*

## 9. SHORT DETACHED WITH LEGATO STROKES (Preparation for Syncopated Rhythm)

With decided détaché bowing, giving full time value to the sustained, accented and dotted half notes. The bowing should be varied by playing with very strong tone, (*forte*) the first, and softly (*piano*) the second time.

In minuet tempo \*)

Pupil

*f*

Teacher

\*) Minuet, one of the earlier French dance-forms and played in rather slow, stately tempo.



## 10. WHOLE BOW DÉTACHÉ AND HAMMERED STROKES

Each of the accented quarter notes to be played with a rapid whole bow stroke. In doing this, the two eighth notes in the first measure are to be played at the tip, the two in the second measure at the nut and so forth. This shorter and longer bow length to be applied in the same way in the last six measures where the rhythm and succession of notes is slightly changed.

In well-accented moderate tempo

Pupil

(With strong, even tone)

Teacher

*mf*





## 11. WHOLE BOW DÉTACHÉ AND HAMMERED STROKES

Here again each of the accented quarter notes is to be played with a rapid whole bow stroke, the eighth notes being played alternately at the tip or nut.

Not quickly, firm and strongly accented rhythm

Pupil

Teacher

(With strong, even tone)

## 12. DÉTACHÉ AND SHORT LEGATO STROKES

With lengthy, well proportioned bowing for the eighth-note groups, slightly longer strokes for each of the quarter notes and again a more rapid stroke for each of the single eighth notes. Keep the bow as steadily in the middle as possible.

Not quickly and with firm, rhythmic precision

Pupil

Teacher

With strong, even tone

*mf*

